

RECORDINGS
for teaching literature and language
in the high school

Including a Bibliography of 500 Titles

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Bulletin 1952, No. 19

FEDERAL SECURITY AGENCY - - - - - **OSCAR R. EWING, Administrator**
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FOREWORD

RECORDINGS are not a new educational "gadget" to high-school language arts teachers. For more than a score of years some teachers have been using a few recordings of literature with varying degrees of success. Today, the extensive range of recordings available, the professional quality of the performances, and the fidelity of the reproductions increase the probability of success for the teacher who is interested in using recordings to foster attitudes of appreciation and to develop skills of communication.

This bulletin presents descriptions of ways teachers are now using commercial recordings in various units of instruction to develop understanding and enjoyment of poetry, drama, fiction, and other literature; to teach intelligent, critical listening; to encourage students to study language as a social process which leads to cooperation, approval, disagreement, or conflict; and to promote continuous, developmental growth in oral and written communication skills needed by youth and adults in America today.

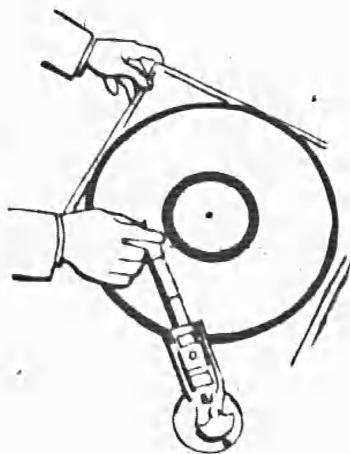
The bibliography of records includes nearly 500 titles. Most of the records listed have been produced since the end of World War II. Except for the sections on International Selections, Historical Selections, and Religious Selections, recordings are grouped by type of literature: Poetry, Drama, Biography, and others. No appraisal of recordings is offered as it is believed that students may engage in a profitable learning exercise by making their own selections with the help of the teacher.

WAYNE O. REED
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USING RECORDINGS

In high-school language arts classes



"You can say what you want to about using records in the English class, but about all they have ever given me is a lot of trouble. I haven't had much luck with them except maybe once or twice." This judgment was made by an experienced teacher at an informal, after-school meeting of the ten English teachers in a large city high school. Various approaches to developing understanding and enjoyment of literature were being explored by the group as they relaxed over tea and cakes.

"Could you tell us about the one or two times you had good luck with the records? Why did you use them and how did you plan your work?" the department chairman asked.

"Well, we were going to study ballads and when I announced this unit to the class one of the boys asked if 'On Top of Old Smoky' was a ballad. I thought it was so I said, 'Yes.' Then he wanted to know if he and some of his pals in the class could sing it. When I said not today but maybe later, he asked whether he could bring his records in for the unit. He said he had 'Irene,' 'Frankie and Johnnie,' 'The Cowboy's Lament,' and several Negro spirituals. Then one of the girls who had just quarreled with her boy friend, the captain of the football team, said she thought there was a good moral for girls in 'Frankie and Johnnie' and 'On Top of Old Smoky.'

"After a lot more student discussion, we decided to make an inventory of ballads that the students had at home, to find out what a ballad is, to set up criteria for selecting the best ones, to organize committees on different kinds of ballads, like cowboy and sea ballads and Scotch ballads, and to figure out ways for the committees to present their programs. Of course all this involved some teacher planning, guidance, and structuring, too."

At this point one of the men teachers who was known as a defender of the classics in the English curriculum interrupted with the question, "But didn't you have any *good* literature—after all, we can't make music halls out of English classes. I am using *music hall* in the British sense. Can we?"

Several tea cups clicked as they were carefully put back into their saucers. Members of the group leaned forward slightly.

"Well, I don't know exactly what you mean by *good* literature; but one of the girls brought in an album of Carl Sandburg's poems sung by him, students played many Scotch and English ballads, they played and chanted Vachel Lindsay's 'The Congo' and part of the 'Santa Fe Trail,' and they listened to folk songs of America recorded by John Lomax. Then they wanted to hear Robert Frost read some of his own lyrics and so we listened to them. Of course, the students played a lot of ballads sung by Burl Ives, Huddy Ledbetter, and Woody Guthrie. But they especially enjoyed hearing the ballads and singing them. In fact, they have formed their own ballad club and now meet once a week after school to sing ballads.

"But most important, I think, is that they learned how poetry is like music and how much pleasure they can get from verse rhythms. Of course they learned something, too, about the pioneer spirit of America, our country's history, its heroes, and the life of the people, especially as shown in spirituals and work ballads. Not everything they heard would be called classical, I suppose, but it didn't take long before they learned to tell the better ballads from the poorer ones. Those who purchased their own records during and after the unit had a new set of standards to go by. And some of the boys who hated poetry before are even looking at lyrics, odes, and sonnets with tolerance and mild approval. I think their liking for ballads has somehow been transferred to poetry in general. Of course, I don't know how long this attitude will last."

The chairman of the group then spoke up. "But at the beginning you said that records had given you a lot of trouble. What difficulties have you had in using them? So far you haven't mentioned any."

"Well, one of the big difficulties is finding the right record for a particular purpose. Last winter I wanted to create interest in *Julius Caesar* and to give the students an overview of the play. Therefore, I used a set of records which the English department had purchased several years ago. I first told the students a little about the background of the play and what conflicts to watch for in the records. But while they listened, they had trouble understanding the Oxford English of the actors playing the part of Julius Caesar and Mark Anthony. Also the play had been telescoped into soliloquies, the funeral scene, and a few other dramatic parts. And one of the records annoyed us with its scratchy sounds. One actor was so melodramatic that the students laughed when he tore a passion to tatters.

"Then there were some other times when I tried to use poetry records. I had received a catalog from a record company, and so I ordered an expensive set of records with titles of good English and American poetry.

But when I played these records to the class, my students were unable to follow the meaning of the lines in some poems as the narrator's enunciation was poor. However, not all the poems were unintelligible. Those with which the boys and girls were familiar could be understood fairly well. My point is that the value of the selections for class use varied considerably."

"I have found that to be true also," added the chairman. "Perhaps we should have a small committee study this question of how to use recordings to advantage. Who would like . . .?"

Usefulness of Records Today

Records of one type or another have been used in the language arts classroom with varying degrees of success for several decades. During the thirties many teachers in America used literature records which they obtained through the National Council of Teachers of English. In 1942 the bulletin, *Recordings for School Use*,¹ which was published as part of the Radio in Education Series, listed many recordings and appraised their educational value and technical quality. However, not until World War II was ended did the high-school English teacher have available to her hundreds of recordings of literary and historical significance. Today there are dozens of Shakespearean albums for sale, scores of poetry records, and hundreds of disks with ballads and folk songs. In addition, there are recordings of famous historical events, of novels and short stories, and of twentieth century drama. Most of the literary selections are narrated or sung by professional artists, famous British and American actors, actresses, and singers. Some of the poems are read by the poets themselves: writers like Robert Frost, Lew Sarett, Carl Sandburg, and Stephen Vincent Benét. Furthermore, the quality of records has steadily improved. Fidelity is excellent and wearing quality is good. Also, the long-playing record helps to sustain mood in plays and other long pieces of literature.

Most language arts teachers realize that poetry and drama should be heard as well as read. In fact, a good poem, like classical music, needs to be heard several times before its beauty can be fully appreciated. Emotional and rhythmic qualities of literature are more truly communicated to the listener by voice than by only the verbal symbols on the printed page. Unfortunately, but understandably, some English teachers today have neither the speech training nor the native vocal abilities to deliver Hamlet's soliloquy beginning, "O, that this too too solid flesh would melt . . ." or Tennyson's "Break, Break, Break." The odds are

¹ Miles, J. Robert. *Recordings for School Use: A Catalog of Appraisals*. New York, World Book Company, 1942.

good that Laurence Olivier, John Gielgud, or another first-rate professional actor will give a more vivid and realistic interpretation of these selections than the typical English teacher. As Bruce Dearing points out in his discussion of the use of records in teaching poetry: "Too few of us read with anything like the finesse we imagine, are not always in good voice, and in all probability are limited in our range of performance, whatever our catholicity of taste. It is too much to expect even the most accomplished reader to be equally successful in performing, say, Chaucer, Pope, Tennyson, Yeats, and Auden."²

However, recordings should not be used to supplant oral reading by either the students or the teacher. As a touchstone or a standard, the professional's dramatization or reading may become a strong stimulus for better oral delivery by the listener. And, as is sometimes true of recordings, the vocal qualities of the narrator may be so inferior in clarity, tone, rate, or enunciation that the students may profitably engage in a constructive analysis of the reasons for the narrator's failure to communicate. If the equipment is available, they may attempt to do better themselves by making a recording on a platter or tape.

Selection of Recordings

This failure of some narrators to communicate the mood and message of poems, plays, and patriotic addresses which they read is sufficiently common on recordings to justify several precautions in the purchase of disks for classroom use. Adolescents, particularly boys with a "Tarzan complex," do not usually appreciate sentimental and superemotional renditions of poetry and drama. Precise enunciation, clarity of pronunciation, and moderate rate of delivery are extremely important for adequate understanding of records played to a high-school audience.

The subject matter and theme of the selection should also be considered in relation to the tastes and attitudes of class members. A group of junior high school students who are having fun reading *Smoky*, *The Case Book of Sherlock Holmes*, *Junior Miss*, and *Hot Rod* are not ready to enjoy even the best rendition of "God's World," "La Belle Dame Sans Merci," and "Upon Westminster Bridge." Records selected by the teacher or, better yet, by the teacher and students should not be far above the appreciation level of most members of the class. Of course, in most classes the literary likes and levels of appreciation will be extremely diverse and varied. If all students in a class are encouraged to consider titles of recorded literature which they like and to evaluate actual recordings before purchase is made, the tastes of retarded and advanced students may be satisfied.

² Dearing, Bruce. Experiments with Audio-Visual Aids. *College English*, 13: 322, March 1952.

When recordings cannot be ordered by a class on approval, the local record store may be willing to obtain them and permit a committee of students and teachers to evaluate the recordings when a purchase is contemplated. In certain instances the proprietor of the music store may arrange for a hearing of the records in the classroom. An important principle to follow in the buying of records is to hear the records and to try them out on at least a few students with different literary tastes before final purchase is made. If one wants to be absolutely certain of the technical quality of the disks—that is, freedom from extraneous sound and distortion—one should probably purchase the records one listens to rather than other copies.

As records are quite expensive, the English department in a high school may wish to outline a long-range budget for the purchase of records and to work out a plan with the cooperation of representative students for developing a record library. Such a plan, which might cover a period of several years, would include considerations such as:

1. Money available
2. Literature studied in common in different grades
3. Student interests and appreciation levels
4. Recordings available for purchase
5. Quality of recordings
6. Availability of free or rental records

Boys and girls in the English class may have libraries of records, some of which can be used in teaching literature. Although their collections are likely to contain a preponderance of popular music, they may also include some excellent ballads, folk music, transcriptions of historical events, and Shakespearean readings. In *The English Journal*, David Horn describes how he encouraged his students to make a list of records that they owned.⁸ After the lists were screened, an inventory was made of the recordings suitable for class use. These records, which were grouped according to subject and theme, were used at intervals throughout the school year. Other possible sources for borrowing or renting literary recordings are the public library, college and university libraries, State department of education libraries, the Library of Congress, and the Office of Education, Federal Security Agency.

Methods of Using Records

Using records in the classroom is not as simple as in the home. If Billy wants to play a record in his living room, he selects a title, puts the platter on the machine, and then plays it. Usually the procedure is direct and simple. Billy knows whether he is playing the record be-

⁸ Horn, David. *Taking Advantage of the Boys*. *The English Journal*, 36: 334, June 1947.

cause he wants to listen to a new or familiar tune, to dance with Susie, to sing the song, or to enjoy all three of these activities at once. Billy has a purpose, he is disposed toward playing the record, and he is not likely to experience difficulty in understanding the words or the music. His evaluation of the record after it has been played will be automatic and will be in relation to his purpose.

However, when the English teacher uses a record in a class of 30 or more students, she and the students may not recognize a purpose; they may not be intellectually prepared and emotionally predisposed to listen to the selection; they may not understand and appreciate the recording when they hear it; and, finally, they may not make a careful and rational evaluation of the listening experience.

There is certainly no one best way to use recordings in the language arts classroom. But there are certain principles and methods which are psychologically and pragmatically sound. Students and teacher should have a valid educational purpose in mind when they listen to a recording. This purpose should be verbally expressed and mentally accepted by the students. One of the outcomes may be enjoyment, but that will not be the primary purpose in many cases. The general theme of the unit should be a guiding line. If the unit deals with a theme or idea like the *Mystery of Life and Death*, Alfred Lord Tennyson's "Break, Break, Break," Shakespeare's "All the World's a Stage" (Jaques' soliloquy in *As You Like It*), T. S. Eliot's "The Journey of the Magi," Shelley's "Ozymandias," Whitman's "O Captain! My Captain!" and Gray's "Elegy Written in a Country Churchyard" are a few of the many recordings that might be considered for use.

Understanding and appreciation of most literary selections will be greatly increased if the teacher or one or more superior students describe the background for the poem, anticipate certain allusions and vocabulary difficulties, and establish the mood of the selection for the class as a whole.

Before playing "Break, Break, Break," the class might hear a report on the friendship which existed between Arthur Henry Hallam and Lord Tennyson in their youth, the grief of Tennyson over Hallam's death, and the story of Tennyson's wanderings in the graveyard near the southern coast of England where the waves pounded rhythmically against the cliffs. Preparation for the deep grief expressed by the writer is conducive to better understanding and emotional response. Identification of time and setting before the record is played is extremely important.

Appreciation of certain records may be enhanced if students are prepared for sound effects and musical accompaniment when they are present, particularly if the sounds are weird or unusual, as in the witches' meetings in *Macbeth*. Because records give little or no description of the setting of a play or movement of characters, except through dialog, the

teacher needs to set the stage where such information aids understanding of the play.

"The Journey of the Magi," which may be used appropriately before the Christmas season, will also be much more meaningful if the story of the Magi is reviewed by the students and if the symbolism of the "three trees on a low sky," the "old white horse," and the "dicing for pieces of silver" is explained. Time and setting are, as usual, of primary importance. Two or three questions such as "How are the Magi affected by the birth of Christ?" or "Why were they uneasy after they returned to their own kingdoms?" will sharpen the students' listening process and focus their attention on significant ideas in the poem.

Should a poem or other piece of literature ever be played without an introduction? Yes, provided the students are capable of understanding the language, the ideas, and the meaning of the selection. Youth who have spent their lives in rural areas of New York, Ohio, Indiana, Michigan, Wisconsin, and Minnesota, as well as in certain other States, may listen to a poem like Frost's "After Apple-Picking," "The Runaway," and "The Pasture" without any advance preparation. In fact, a lyric like "The Pasture" should be *listened to* rather than *talked about*. One does not tear the petals off a mayflower to admire its beauty. On the other hand, boys and girls who have listened to "Birches" will certainly want to relive their tree-swinging and climbing experiences, to describe trees which they have seen glazed with ice after a cold rain, and to consider how Frost's observations of natural beauty gave him a deep feeling of spiritual pleasure and satisfaction.

Many teachers who use recordings in the English class have found that students acquire a much better understanding of the lines played on the record when they follow the words of the narrator by reading the selection as it is played. Dr. Sarah I. Roody and Margery Nilson, high-school English teachers in Nyack, N. Y., report that this method has proved particularly successful in teaching Shakespeare's plays. This method is certainly helpful when the narrator's enunciation is faulty, when his rate of speech is rapid, when vocabulary is strange, or when the recording is noisy. Providing the students with copies of literary selections may be difficult if the literature is protected by copyright and if printed texts are not available in quantity. Of course, short selections may be copied on the blackboard or projected on a screen. The teacher using recordings will discover that much better communication results when the printed word is used to reinforce the spoken word. To clarify and strengthen the meaning of the literary experience still further, pictures or slides may be projected on a screen while records like "Birches" or "The Journey of the Magi" are being played.

The use of several kinds of visual materials to set the stage for effective listening to the transcription "Splendid Legend," which dramatizes

biographical high lights in the career of Mark Twain, is described in an article by Margaret J. Straight, English teacher at La Cumbre Junior High School, Santa Barbara, Calif.⁴ To promote a broad understanding of the society about which Mark Twain wrote and to encourage the reading of books by him, Miss Straight used a model of a Mississippi River steamboat, an 1860 map of the United States, costume dolls illustrating the dress of men and women during the "Gilded Age," pictures, and a large collection of books, including biographies, travel books, and novels related to the theme of the unit. After listening to the 15-minute record about Twain's life, many students selected one of his books to read for their next book report.

The amount of time which should be devoted to a literary selection after it has been played will range from a moment of meditation to almost an entire class hour of discussion. While a short, simple lyric may have more emotional force if it is not talked about, a recording which deals with people, objects, and ideas related to the interests, experiences, and problems of the listeners may generate extended discussion. A poem like "The Man With the Hoe" or scenes from the play *Ab Lincoln in Illinois* would probably lead to a considerable amount of oral discussion and perhaps dramatization, writing, or project activity.

Activities To Improve Communication

After talking about the content of the record, students should be led to evaluate the narrator's communicative effectiveness through questions such as the following:

1. Was the narrator's interpretation of the selection in accord with the author's intent?
2. Was his enunciation clear?
3. Was his rate of delivery suitable and sufficiently varied to maintain interest?
4. Was the narrator overemotional, affected, or melodramatic in delivery?
5. Was his voice pleasant or appropriate?
6. If two or more persons spoke, could each character be readily identified?
7. Was the tone quality of voices monotonous or flat?
8. Were the sound effects, if any, suitable to the mood and message intended?
9. Was the reproduction quality of the records good?
10. If a selection was abridged, did the action progress logically and smoothly?

Students who listen to readings of literature on records tend to be extremely critical of the oral delivery of the narrator. If carefully guided, their comments may be used as points of departure for improvement in their own oral reading of poetry, drama, and other literature. Students may say, "I can do better than that myself." When this happens, they should be encouraged to prepare a dramatic or other type

⁴ Straight, Margaret J., *An English Class Listens*. *See and Hear Magazine*. 2: 18, May 1947.

of reading in class, to practice it before a group, and then to record it on a disk or tape or wire recorder.

The climax of the activity comes when their reading is played back to them. Even though the stimulus for careful preparation has resulted in marked improvement in their oral reading, they will note that there are still many defects in their delivery. Here the skillful teacher will draw from the speaker and his classmates the ineffective characteristics of his oral presentation. Other students will be encouraged to make similar recordings and after hearing their readings to make analyses of their delivery patterns. A long-range program of improvement can then be mapped out by each student with the help of his teacher; then after a few months and again before the end of the school year, other recordings of the same type may be made to measure improvement. Thus, a language arts teacher may use professional recordings not only to develop literary appreciation and understanding but also to promote better listening habits and more effective oral communication skills.

Many other follow-up activities may grow out of the listening experience. After hearing the recording of Maefield's "Cargoes," students may discuss modes of transportation used in different historical periods and the attractiveness of modern vehicles of transportation. Following the discussion, some of them may wish to "prove" that *Constellation* planes, the *Twentieth Century Limited*, the S. S. *Queen Elizabeth*, Greyhound busses, and the latest automobile designs are artistically and functionally superior to means of transportation used in the past. Others may wish to discuss the validity of the symbols used in "Cargoes" and the implication that industrialization has led to much ugliness in this century.

Writing activities may also be related to the subject matter of recordings. "In the teaching of creative writing, recordings have a peculiar value," states Lydia L. Anderson, teacher of English at Grant High School, Portland, Oreg. "It is possible, for instance, to transcribe student interviews with professional writers and later to play them to other students. This was done when the members of a writing group at our high school interviewed the late Ernest Haycox on the writing of stories. Also records of music can be played to establish different moods for writing, especially poetry. Students' poetry has been recorded and made available to encourage other pupils to write. Groups have made such records, telling how they got the ideas for their verse and then reading their poems. One particularly useful record cut by the audio-visual department was a transcription in which a student, Dick Nelson, read "Thanatopsis: 1947" and "Idyl of the Gorge," two of his poems that were given very high mention in the *Atlantic Monthly* student writing contest. To these were added the comments of the judges, which always accompany papers that place in this contest."

Both drama and famous addresses are excellent sources for ideas which may motivate students to express themselves in writing. "The Declaration of Independence," "The Gettysburg Address," "Americans of Foreign Birth," "On a Note of Triumph" (commemorating VE day) "The Sermon on the Mount," and speeches of Hitler, Roosevelt, and Churchill are only a few of the addresses which are on recordings.

Consideration by the class of the effectiveness of great leaders and orators in communicating their messages for particular purposes can lead to a valuable exercise in the study of language. After hearing recorded speeches by political, military, and business leaders who employ different language patterns, students may discuss the effectiveness of vocabulary in relation to audience, the levels of usage employed, the length of sentences, the degree of formality in diction, grammatical principles observed, use of figures of speech, regional and cultural influences on dialect, and other aspects of the speakers' language. Analysis of speeches by men such as Winston Churchill and Franklin D. Roosevelt will help to make some students conscious of the importance of vivid and colorful language in making meaning clear. Comparison of speeches by Roosevelt and Churchill with recorded addresses of George Washington, Thomas Jefferson, and Edward Everett may help boys and girls to realize that language is steadily evolving and changing in style, grammar, diction, syntax, and usage.

Youth who listen to speeches about strongly controversial subjects may also be led to appraise the relative honesty and validity of the messages which are conveyed. Recordings of a political or "selling" nature may be listened to and discussed with these questions in mind:

1. Who is the speaker?
2. What is his purpose?
3. How does he appeal to prejudices and emotions?
4. How well informed does he seem to be?
5. How much of his language is emotional or irrational?
6. How does the context (audience, time, place) of the message influence the language used?
7. How accurate are the speaker's statistics and other data?
8. How complete is his treatment of the subject?
9. What effect may his message have on groups with divergent points of view?

The importance of training students to listen with alert, analytical, judicious minds while living in a society where their thinking and behavior are subject to the influence of words coming from politicians, promoters, and purveyors of foreign ideologies is generally accepted in the educational world. Now, with the communicative forces of the radio allied with those of the motion picture in the medium of television, this need is even greater than it was in the past few decades.

The importance as well as the difficulty of teaching listening skills by means of recordings has been reported by Mrs. Eleanor H. Matthews, teacher in English and Social Studies at Girls Polytechnic High School, Portland, Oreg. She writes,

The teacher must realize that intelligent listening, like retentive reading or forceful communication of ideas in writing and speaking, is a complex skill not possessed by a great many supposedly literate persons, both young people and adults. When I first use recordings with a class, I find it essential to play and replay passages until the class begins to discard ineffective audio-habits and develop some patterns of attentive listening.

Typical of the undesirable audio-habits that must be recognized and overcome are the following:

1. Distorting meaning by seizing upon one familiar word from an entire passage.
2. Ignoring qualifying words which alter whole areas of meaning.
3. Giving wrong literal interpretation to figurative language; failing to grasp symbols.

As the class becomes aware of the need to overcome these and other audio-habits, the teacher must guide the development of desirable patterns of attentive listening. Important among these are the following:

1. Distinguishing between main thoughts and illustrative examples.
2. Following parallel constructions.
3. Recognizing "stop-and-go" signals in language (e.g., summarizing statements, transition phrases, new-thought introductions).
4. Converting symbolic language into literal.
5. Seeking out the organization of the entire talk: introduction, body, conclusion.

Not until pupils have begun to acquire satisfactory audio-habits can teachers use recordings for anything more than a temporary stimulation of interest. But the teacher who is able to add intelligent listening to his pupils' skills has helped them toward the goals of intellectual maturity and independence of judgment.

Storing of Records

Where should records which become the property of the school be stored when they are not in use? If the school has an audio-visual aids or instructional materials department, adequately staffed, the disks may be well cared for and housed by that department. However, where there is no instructional materials center, many school libraries handle recordings and lend them out to the teachers and students. Records are thus subject to much more frequent use as well as to damage, rapid wear, and breakage. In other schools, however, the English office houses most of the literary recordings. The great advantage in this arrangement is that the records are easily accessible and are more likely to be played when they are needed. Requisition delays are thus obviated for the busy English teacher. However, the records may not be stored

under as favorable conditions in the English office as when they are housed in the audio-visual aids room or even in the school library. The English office should also have at least one light, portable record player. In most cases, local conditions will determine the type of housing arrangement which is most desirable.

Conclusion

Commercially produced phonograph records are only one of many modern instructional aids which are available to the language arts teacher today. Tape recorders, wire recorders, radio and television receivers, and numerous types of projectors are helping the English teacher to clarify and extend the meaning of the verbal symbol to her students by means of sound and picture. Although the recording does not have the initial "glamour appeal" of some of the more recent inventions, it does possess the advantages of availability and simplicity of use. Almost every student knows how to operate a record player; the equipment needed is quite inexpensive, portable, and dependable; and the program desired may be played at the time and the place that the teacher and class choose. But most encouraging of all, as the following bibliography shows, is the great variety of excellent literature recorded by famous artists which is available for use in the language arts classroom.

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**RECORDINGS
FOR
HIGH-SCHOOL LANGUAGE ARTS**

- 1. Ballads and Folksongs**
- 2. Biographies**
- 3. Drama**
- 4. Historical Addresses**
- 5. Historical Events**
- 6. International Selections**
- 7. Novels and other Stories**
- 8. Poetry**
- 9. Religious Selections**
- 10. Short Stories and Tales**

BALLADS AND FOLKSONGS

Title	Record Number	RPM	Company
<i>Adventures in Folk Song</i> (Record 1)	MSB 60005	33 1/3	Mercury
We Start a New Country			
Let Freedom Ring			
The Land Fights for Freedom			
South of the Potomac			
<i>Adventures in Folk Song</i> (Record 2)	MSB 60006	33 1/3	Mercury
Westward Course			
Wilderness Road			
Settling In			
Carry Your Tobacco Down			
<i>Adventures in Folk Song</i> (Record 3)	MSB 60007	33 1/3	Mercury
Oregon Trail			
Before the Mast			
Gold in the Hills			
Homesteads and Grasslands			
<i>American Folk Music</i> Carl Sandburg	A-356	78	Decca
<i>American Indians of the SW</i>	P 420	33 1/3	Ethnic Folkways
<i>Americana</i>	MC 20008	33 1/3	Mercury
Sung by Earl Robinson			
The House I Live In			
A Man's A Man for A' That			
Drill, Ye Tarriers			
Frozen Logger			
Jefferson and Liberty			
Sweet Betsy from Pike			
The Dirty Miner			
<i>Ballad Hunter</i>		33 1/3	Office of Education
Songs by native singers of American folk songs collected by John A. Lomax. Includes spirituals, blues, fiddle tunes, old country ballads, railroad songs, sea chanteys, and cowboy tunes.			

Title	Record Number	RPM	Company
<i>Ballad of William Sycamore</i>		78	<i>NCTE</i>
Also—Portrait of a Southern Lady			
<i>Ballads of Many Lands</i>	<i>DL 5268</i>	<i>33 1/3</i>	<i>Decca</i>
Josef Marais			
<i>Before the Mast</i>	<i>Programs</i>	<i>33 1/3</i>	<i>Gloria Chandler</i>
Also—The Oregon Trail	<i>IX and X</i>	78	
<i>Blow the Man Down</i>	<i>C 20</i>		<i>General</i>
Almanac Singers			
<i>Blue-tail Fly, The</i>	<i>345</i>		<i>Arch-Stinson</i>
Burl Ives			
<i>Bull Weevil</i>	<i>BD 37</i>		<i>Capitol</i>
Tex Ritter			
<i>Bonnie Doon</i>	<i>212</i>	78	<i>Popular Science</i>
Also—John Anderson, My Jo			
Mary Morison			
A Red, Red Rose			
Tam O'Shanter			
Burl Ives	<i>A-431</i>	78	<i>Decca</i>
Cowboy's Lament			
Po' Boy			
Turtle Dove and other selections			
<i>Cape Cod Chantey</i>	<i>FP 20</i>	<i>33 1/3</i>	<i>Ethnic Folkways</i>
Rock Island Line	<i>F 20</i>	45	<i>Ethnic Folkways</i>
Mocking Bird	<i>F 20</i>	78	<i>Ethnic Folkways</i>
Going to Boston			
Skip to My Lou			
Grey Goose and other selections			
<i>Carry Your Tobacco Down</i>	<i>Programs</i>	<i>33 1/3</i>	<i>Gloria Chandler</i>
Virginia's spirituals, children's songs, lonesome tunes, and fast-stepping dance tunes.	VII and VIII	78	<i>Gloria Chandler</i>
Also—Settling In			
<i>Cattle Trail</i>	<i>Program</i>	<i>33 1/3</i>	<i>Gloria Chandler</i>
Riding point, riding swing, riding drag, the cowboy song.	XIII	78	<i>Gloria Chandler</i>

USE OF RECORDINGS

17

1	Title	Record Number	RPM	Company
	<i>Cielito Lindo</i>	1195		Victor
	D. Ginnini			
	<i>Cowboy Ballads</i>	FP 23	33 1/3	Ethnic Folkways
	Woody Guthrie			
	<i>Streets of Laredo</i>			
	<i>Strawberry Roan</i>			
	<i>Zebra Dun</i>			
	<i>Jesse's Gun Battle</i>			
	<i>Billy the Kid</i>			
	<i>Cowboy Classics</i>	WP 168	45	RCA
	<i>Cool Water</i>	P 168	78	RCA
	<i>Chant of the Wanderer</i>			
	<i>Tumbling Tumbleweeds, etc.</i>			
	<i>Cowboy Dances</i>	DL 9003	33 1/3	Decca
	With and without calls			
	<i>Cowboy Hymns and Spirituals</i>	WP 229	45	RCA
	Too High	P 229	78	RCA
	Too Wide			
	Too Low			
	Rounded Up in Glory, and other selections			
	<i>Cowboy's Lament, The</i>			
	Burl Ives	C-103		Columbia
		A 431		Decca
	<i>Cowboy Songs, Vol. I</i>	DL 5107	33 1/3	Decca
	Bing Crosby			
	<i>Cowboy Songs, Vol. II</i>	DL 5129	33 1/3	Decca
	Bing Crosby			
	<i>Darling Cory</i>	FP 3	33 1/3	Ethnic Folkways
	Pete Seeger—Notes by Alan Lomax.	FOL 3	78	Ethnic Folkways
	Rossely Rossely			
	Ida Red			
	Old Joe Clark			
	My Blue Eyed Girl			
	Come All Fair Maids			
	Skillet Greasy			
	<i>Down in the Valley</i>	A 431		Decca
	Burl Ives			

Title	Record Number	RPM	Company
<i>Down in the Valley</i>	<i>LM 16</i>	<i>33 1/3</i>	<i>RCA</i>
<i>Folksongs</i>	<i>DL 5263</i>	<i>33 1/3</i>	<i>Decca</i>
I Know Where I'm Going			
Black is the Color			
Jennie Jenkins			
<i>Folk Songs</i>	<i>LPT 6</i>	<i>33 1/3</i>	<i>RCA</i>
Carolina Moon			
Ramona			
<i>Folksongs and Ballads</i>	<i>CL 6109</i>	<i>33 1/3</i>	<i>Columbia</i>
<i>Burl Ives</i>	<i>C 103</i>	<i>78</i>	<i>Columbia</i>
1. Cotton-Eyed Joe			
2. Cowboy's Lament			
3. Darlin' Cory			
4. I Know My Love			
5. I Know Where I'm Going			
6. Leather Winged Bat			
7. On Top of Old Smoky			
8. Peter Gray			
9. Riddle Song			
10. Sweet Betsy from Pike			
11. Tam Pierce			
12. Wayfaring Stranger			
13. Wee Cooper O'Fife			
<i>Folksongs and Ballads</i>	<i>1-556</i>	<i>78</i>	<i>Columbia</i>
<i>Burl Ives—John Henry</i>			
<i>Folksongs and Ballads</i>	<i>2-578</i>	<i>78</i>	<i>Columbia</i>
<i>Gene Autry</i>			
Take Me Back to My Boots and Saddle			
<i>Folksongs and Ballads</i>	<i>CL 6058</i>	<i>33 1/3</i>	<i>Columbia</i>
<i>Burl Ives</i>			
Return of the Wayfaring Stranger			
<i>Folksongs and Ballads</i>	<i>HL 9005</i>	<i>33 1/3</i>	<i>Columbia</i>
Songs of the Southwest	<i>H 4</i>	<i>78</i>	<i>Columbia</i>
<i>Get Along Little Dogies</i>	<i>DL 5035</i>	<i>33 1/3</i>	<i>Decca</i>
<i>Frank Luther</i>			
<i>Go Down Moses</i>			
<i>Paul Robeson</i>	<i>M 610</i>		<i>Columbia</i>

Title	Record Number	RPM	Company
Carl Sandburg	A 356		Decca
Kenneth Spencer	MS 478		Senora
<i>Gold in the Hills</i>	Programs	33 1/3	<i>Gloria Chandler</i>
Folk songs—about girls, money, mules, and characters in the gold towns.	XI and II	78	<i>Gloria Chandler</i>
Also—Homesteads and Grasslands			
<i>Hank Snow Sings Famous Railroading Songs</i>	WP 310	45	RCA
The Wreck of the Old 97	P 310	78	RCA
The Engineer's Child			
One More Ride and other selections			
<i>Homesteads and Grasslands</i>	Programs	33 1/3	<i>Gloria Chandler</i>
Moving into Missouri and Texas—took up land, built homes, made songs—songs about fabulous men and everyday things.	XI and XII	78	<i>Gloria Chandler</i>
Also—Gold in the Hills			
<i>Irish Folk Music</i>	FP 18	33 1/3	<i>Ethnic Folkways</i>
Recorded in Ireland and United States of America			
<i>Jewish Folksongs</i>	FP 26	33 1/3	<i>Ethnic Folkways</i>
Text in Yiddish and English			
<i>Johnny Appleseed</i>	WY 392	45	RCA
From Walt Disney's "Melody Time"	Y 392	78	RCA
<i>Korea—Folk and Classic Music</i>	P 424	33 1/3	<i>Ethnic Folkways</i>
Recorded in North and South Korea			
<i>Land Fights for Freedom, The</i>	Programs	33 1/3	<i>Gloria Chandler</i>
Singing games and nonsense songs in Revolutionary New England	III and IV	78	<i>Gloria Chandler</i>
Also—South of the Potomac			
<i>Let Freedom Sing</i>	Programs	33 1/3	<i>Gloria Chandler</i>
Songs of freedom during the Revolution	I and II	78	<i>Gloria Chandler</i>

Title	Record Number	RPM	Company
Also—We Start a New Country			
<i>Lonesome Valley</i>	FP 10	33½	Ethnic Folkways
<i>Down in the Valley</i>			
<i>On Top of Old Smoky</i>			
<i>Polly Wolly Doodle</i>			
<i>Lonesome Traveler</i>			
<i>Black Eyed Suzie</i>			
<i>Marian Anderson Sings Spirituals</i>	LM 110	33½	RCA
	WDM 1238	45	RCA
<i>Negro Folk Music of Africa and America</i>	P 500	33½	Ethnic Folkways
<i>Negro Folk Music</i>	P 418	33½	Ethnic Folkways
<i>Recorded in Alabama</i>		1418	78
<i>Spirituals, sermon, prayers, and Bible story</i>			Ethnic Folkways
<i>Negro Folk Music</i>	P 417	33½	Ethnic Folkways
<i>Recorded in Alabama</i>		1417	78
<i>Field calls, city blues, lullabies, work songs, and folk tales</i>			Ethnic Folkways
<i>Niles, John</i>			RCA
<i>Plays and sings authentic ballads</i>			
<i>Oklahoma</i>	DL 8000	33½	Decca
<i>Original cast</i>			
<i>Oregon Trail, The</i>	Programs	33½	Gloria Chandler
<i>Songs of the gigantic struggle of homespun heroes</i>	IX and X	78	Gloria Chandler
<i>Also—Before the Mast</i>			
<i>Pecos Bill</i>	48-0035	45	RCA
<i>Roy Rogers vocal</i>	20-2780	78	RCA
<i>Pecos Bill</i>	WY 389	45	RCA
<i>From the Walt Disney film "Melody Time"</i>	Y 389	78	RCA
<i>Robin Hood</i>		33½	Junior League of Pittsburgh
<i>(See Fun With Books under Section: Novels and other stories.)</i>			
<i>Rock Island Line</i>	FP 14	33½	Ethnic Folkways
<i>Cotton Song</i>	F 14	45	Ethnic Folkways

Title	Record Number	RPM	Company
Old Riley			
Pigmeat			
Shorty George			
Sea Shanties	LM 1168	33½	RCA
Blow the Man Down	WDM 1168	45	RCA
Rio Grande			
The Drupiner and the Cook, and other selections			
Settling In	Programs	33½	Gloria Chandler
Also—Carry your Tobacco Down VII and VIII		78	Gloria Chandler
Shamrock Melodies	WP 153	45	RCA
	P 153	78	RCA
Shanty Men	FP 19	33½	Ethnic Folkways
Songs of the Sailormen and Lumbermen			
Sioux and Navajo	P 401	33½	Ethnic Folkways
Recorded in Indian communi- ties by U. S. Indian Bureau	1401	78	Ethnic Folkways
Skip to My Lou	WP 259	45	RCA
And other square dances			
Songs of Mexico	FP 15	33½	Ethnic Folkways
Recorded in Mexico			
Songs To Grow On			Ethnic Folkways
Vol. 2—School Days—U.S.A.			
Folk Songs for Children			
South of the Potomac	Programs	33½	Gloria Chandler
Virginia's ballads and popular songs from folk operas	III and IV	78	Gloria Chandler
Also—The Land Fights for Freedom			
Spanish Guitar Solos	FP 16	33½	Ethnic Folkways
Favorite Spanish Dances			
Square Dances	FP 1	33½	Ethnic Folkways
Square Dances (Vol. 1)	WDC 36	45	RCA
Star Spangled Banner	23999	78	Decca
Star Spangled Banner	49-1415	45	RCA
Boston Pops	10-1567	78	RCA

Title	Record Number	RPM	Company
<i>Stephen Foster Favorites</i>	<i>LM 76</i>	<i>33½</i>	<i>RCA</i>
	<i>WDM 1412</i>	<i>45</i>	<i>RCA</i>
	<i>DM 1412</i>	<i>78</i>	<i>RCA</i>
<i>Stephen Foster Melodies</i>	<i>DL 5047</i>	<i>33½</i>	<i>Decca</i>
<i>London String Quartet</i>	<i>A 582</i>	<i>78</i>	<i>Decca</i>
<i>Take This Hammer</i>	<i>FP 4</i>	<i>33½</i>	<i>Ethnic Folkways</i>
<i>Huddie Ledbetter</i>	<i>FOL 4</i>	<i>78</i>	<i>Ethnic Folkways</i>
<i>Singing Negro Folksongs</i>			
<i>Talking Dust Bowl</i>	<i>FP 11</i>	<i>33½</i>	<i>Ethnic Folkways</i>
<i>With Woody Guthrie</i>			
<i>So Long, It's Been Good to Know You</i>			
<i>Dust Storm Disaster</i>			
<i>Dust Can't Kill Me</i>			
<i>Tom Joad</i>			
<i>Tam O Shanter</i>	<i>212</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>This Land Is My Land</i>	<i>FP 27</i>	<i>33½</i>	<i>Ethnic Folkways</i>
<i>American folk songs</i>			
<i>Railroad Songs</i>			
<i>Irrigation Song</i>			
<i>Farmers Songs</i>			
<i>River Songs</i>			
<i>Miners Songs</i>			
<i>Ukraine Songs and Dances</i>	<i>P 301</i>	<i>33½</i>	<i>Ethnic Folkways</i>
<i>From Central Ukraine and Car- pathian Mountains</i>	<i>1301</i>	<i>78</i>	<i>Ethnic Folkways</i>
<i>Vaughn Monroe</i>	<i>WP 289</i>	<i>45</i>	<i>RCA</i>
<i>Sings new songs of the Old West</i>			
<i>We Start a New Country</i>	<i>Programs</i>	<i>33½</i>	<i>Gloria Chandler</i>
<i>17th Century hymns, singing games, and work songs; songs of the American Indian</i>	<i>I and</i>	<i>78</i>	<i>Gloria Chandler</i>
<i>Also—Let Freedom Sing</i>	<i>II</i>		
<i>Who Built America</i>	<i>FP 3</i>	<i>33½</i>	<i>Ethnic Folkways</i>
<i>American History thru Folk songs</i>	<i>FOL 2</i>	<i>78</i>	<i>Ethnic Folkways</i>
<i>Chisholm Trail</i>			
<i>Boll Weevil</i>			

Title	Record Number	RPM	Company
Erie Canal			
Jesse James			
So Long			

BIOGRAPHIES

<i>African Adventure</i>	<i>DL 7007</i>	<i>33½</i>	<i>Decca</i>
Arch Oboler (Recordings made on field expedition in Africa)			
<i>Beethoven, Ludwig van</i>	<i>VOX 260</i>	78	<i>Vox</i>
His story and his music		<i>33½</i>	
<i>Bird Men, The</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Life of John James Audubon	No. 3		
<i>Chopin, Frederic</i>			
His story and his music	<i>VOX 252</i>	78	<i>Vox</i>
<i>Dividing a Continent</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Life of George Washington	No. 4		
Goethals			
<i>Doctor Elizabeth</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Story of Elizabeth Blackwell, the Nation's first woman doctor	No. 8		
<i>Grieg, Edvard</i>	<i>VOX 256</i>	78	<i>Vox</i>
His story and his music		<i>33½</i>	
<i>Man Who Liked People, The</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Story of Jacob Riis	No. 6		
<i>Mendelssohn, Felix</i>	<i>VOX 253</i>	78	<i>Vox</i>
His story and his music		<i>33½</i>	
<i>Mozart, Wolfgang Amadeus</i>	<i>VOX 251</i>	78	<i>Vox</i>
His story and his music		<i>33½</i>	
<i>Of Cuppies and Glaciers</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Louis Agassiz, expeditions and discoveries	No. 9		
<i>One-Man Army</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Story of Joseph Pulitzer	No. 10		
<i>Outrageous Toy, The</i>	<i>Series 1</i>	<i>33½</i>	<i>Training Aids</i>
Life of Alexander Graham Bell	No. 2		

Title	Record Number	RPM	Company
<i>Schubert, Frans</i>	<i>VOX 254</i>	78	<i>Vox</i>
His story and his music		$33\frac{1}{3}$	
<i>Schumann, Robert</i>	<i>VOX 255</i>	78	<i>Vox</i>
His story and his music		$33\frac{1}{3}$	
<i>Splendid Legend</i>	<i>Series 1</i>	$33\frac{1}{3}$	<i>Training Aids</i>
A portrait of Mark Twain	No. 1		
<i>Tchaikovsky, Peter Ilytch</i>	<i>VOX 257</i>	78	<i>Vox</i>
His story and his music		$33\frac{1}{3}$	
<i>Vote for Anna, A</i>	<i>Series 1</i>	$33\frac{1}{3}$	<i>Training Aids</i>
Story of Anna Howard Shaw's fight for women's suffrage	No. 5		

DRAMA

<i>Ants Album of Stars</i>	<i>DL 9002</i>	$33\frac{1}{3}$	<i>Decca</i>
Vol. I			
Victoria Regina, The Skin of Our Teeth, Hedda Gabler, and other plays			
<i>Death of a Salesman</i>	<i>DX 102</i>	$33\frac{1}{3}$	<i>Decca</i>
<i>Deserted Village, The</i>	<i>221</i>	78	<i>Popular Science Publishing Co.</i>
(Condensed)			
Also—The Battle of Blenheim			
<i>Hamlet</i>			
I, 2; I, 3; I, 4—Excerpts	108	78	<i>Popular Science Publishing Co.</i>
II, 2; III, 1; IV, 5—Excerpts	109	78	<i>Popular Science Publishing Co.</i>
<i>Hamlet</i>	<i>LCT 5</i>	$33\frac{1}{3}$	<i>RCA</i>
Excerpts—recorded in England	<i>WCT 26</i>	45	<i>RCA</i>
Laurence Olivier	<i>DM 1273</i>	78	<i>RCA</i>
<i>Hamlet</i>			
Maurice Evans			
Four Excerpts	<i>MM 340</i>	78	<i>Columbia</i>
Six Excerpts	<i>MM 651</i>	78	<i>Columbia</i>
<i>Hamlet</i>	<i>DAU 7</i>	78	<i>Decca</i>
Soliloquies by John Gielgud			

Title	Record Number	RPM	Company
<i>Hamlet</i>	<i>REP 24</i>	78	<i>Linguaphone</i>
<i>Soliloquy on Death</i>			
<i>Also—The Merchant of Venice</i> <i>and Sonnet XVIII</i>			
<i>Henry V</i>	<i>DM 1128</i>	78	<i>RCA</i>
<i>Scenes from the screen play—</i> <i>Laurence Olivier</i>			
<i>Henry V</i>	<i>1128</i>	78	<i>Victor</i>
<i>Excerpts from the film—Laur-</i> <i>ence Olivier</i>			
<i>Importance of Being Earnest, The</i> <i>DU 90012</i>		78	<i>Decca</i>
<i>Lady Windermere's Fans—Ex-</i> <i>cerpts</i>			
<i>John Gielgud and Margaret</i> <i>Rutherford with supporting</i> <i>cast</i>			
<i>Julius Caesar</i>	<i>LLP 415</i>	33½	<i>Gramophone</i>
<i>Abridged</i>			
<i>Julius Caesar</i>	<i>MM 791</i>	78	<i>Columbia</i>
<i>Complete Mercury Theatre</i> <i>Version by Orson Welles</i>			
<i>King Henry V, Selections from</i>	<i>L-1001,03</i>	78	<i>Harvard College</i> <i>Library</i>
<i>Also—Sonnets, etc.</i>			
<i>King Richard II</i>	<i>MM 303</i>	78	<i>Columbia</i>
<i>Four Scenes by Maurice Evans</i>			
<i>Lady Macbeth</i>	<i>D-1004,05</i>	78	<i>Harvard College</i> <i>Library</i>
<i>Also—The Letter Scene</i>			
<i>Murder Scene</i>			
<i>Lonesome Train, The</i>	<i>DL 5054</i>	33½	<i>Decca</i>
<i>Macbeth</i>	<i>103</i>	78	<i>Popular Science</i> <i>Publishing Co.</i>
<i>I, 7; III, 4—Excerpts</i>			
<i>Also—Macbeth, V, 1—Con-</i> <i>duced</i>			
<i>Macbeth</i>	<i>DM 878</i>	78	<i>RCA</i>
<i>Scenes from Acts I, II, III, and</i>			

Title	Record Number	RPM	Company
V. Maurice Evans, Judith Anderson, and supporting cast			
<i>Macbeth</i>	MM 792	78	Columbia
Mercury Theatre—Orson Welles			
<i>Merchant of Venice, The</i>			
IV, 1—Excerpts	104	78	Popular Science Publishing Co. Popular Science Publishing Co. Popular Science Publishing Co.
II, 7; II, 9—Excerpts	105	78	
III, 2; II, 2—Excerpts	106	78	
<i>Merchant of Venice, The</i>	REP 24	78	Educational Services
Portia's speech on Mercy			
Also—Hamlet—Soliloquy on Death, Sonnet XVIII			
<i>Merchant of Venice, The</i>	MM 789	78	Columbia
Mercury Theatre—Orson Welles			
<i>Midsummer Night's Dream, A</i>	110	78	Popular Science Publishing Co.
II, 1; II, 2; III, 2—Excerpts			
<i>Murder of Lidice, The</i>	C-104	33 1/3 (16 in.)	Office of Education Columbia
Paul Muni			
<i>Peter Pan</i>	ML 4312	33 1/3	Columbia
Jean Arthur and Boris Karloff	MM 931	78	Columbia
<i>Rivals, The</i>	D-1000,01	78	Harvard College Library
(1 & 2)			
<i>Rivals, The</i>	D-1002,03	78	Harvard College Library
(3 & 4)			
<i>Robin Hood</i>	ML 2063	33 1/3	Columbia
Basil Rathbone	MM 583	78	Columbia
<i>Romeo and Juliet</i>	DL 9504	78	Decca
Four excerpts—with soliloquies			

Title	Record Number	RPM	Company
from Hamlet; five sonnets Pamela Brown and John Gielgud			
<i>Seventeen</i>	<i>IOC 1003</i>	<i>33 1/3</i>	<i>Victor</i>
<i>Shakespeare, Selections from</i>	<i>30/32</i>	<i>33 1/3</i>	<i>Linguaphone</i>
<i>As You Like It, The Tempest—</i> John Gielgud	<i>L 12</i>	<i>78</i>	<i>Linguaphone</i>
<i>Shakespeare, Selections from</i> <i>Merchant of Venice, As You Like It, King Richard II—</i> John Gielgud	<i>28/29</i>	<i>33 1/3</i>	<i>Linguaphone</i>
<i>Shakespeare, Selections from</i> <i>King Richard II, Sonnet XVIII, L-12</i> —John Gielgud	<i>35/36</i>	<i>33 1/3</i>	<i>Linguaphone</i>
<i>Shakespeare, Selections from</i> <i>King Henry V, A Midsummer Night's Dream—John Gielgud</i>	<i>37/38</i>	<i>33 1/3</i>	<i>Linguaphone</i>
<i>Shakespeare, Selections from</i> <i>Othello, Hamlet—John Gielgud</i>	<i>33/34</i>	<i>33 1/3</i>	<i>Linguaphone</i>
<i>She Stoops to Conquer</i>			
<i>Parts I & II</i>	<i>120</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>Parts III & IV</i>	<i>121</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>Taming of the Shrew, The Charles Lamb version</i>	<i>MSB 60013</i>	<i>33 1/3</i>	<i>Mercury</i>
<i>Tempest, The Charles Lamb version</i>	<i>MSB 60010</i>	<i>33 1/3</i>	<i>Mercury</i>
<i>Twelfth Night</i>	<i>MM 790</i>	<i>78</i>	<i>Columbia</i>
<i>Complete Mercury Theatre Text</i>			
<i>White Cliffs of Dover</i> Lynn Fontanne	<i>C 106</i>	<i>33 1/3</i>	<i>Office of Education</i> (16 in.)
<i>Winter's Tale, The Charles Lamb version</i>	<i>MSB 60011</i>	<i>33 1/3</i>	<i>Mercury</i>

Title	Record Number	RPM	Company
HISTORICAL ADDRESSES			
<i>Attlee, Clement R.</i>	H-9484	78	<i>U. S. Recording</i>
See: Those Historic Years			
Japanese surrender note, 8/14/45			
VJ-Day			
<i>Churchill, Prime Minister Winston</i>	H-9483	78	<i>U.S. Recording</i>
And King George VI			
See: Those Historic Years			
Proclamation of victory over Germans, 5/8/45—VE-Day			
<i>Drafting the Constitution</i>			
See: Our American Heritage			
Parts I & II—Dramatized	159	78	Popular Science Publishing Co.
Parts III & IV—Dramatized	160	78	Popular Science Publishing Co.
<i>Eisenhower, General Dwight D.</i> H-9481		78	<i>U. S. Recording</i>
See: Those Historic Years			
Eisenhower's address to people of Western Europe on D-Day, 6/6/44			
<i>Franklin D. Roosevelt</i>		78	<i>Linguaphone</i>
Rendezvous with Destiny			
Excerpts from 20 speeches			
<i>General MacArthur's</i>	LPM 5	33 1/3	RCA
Report to Congress	WP 317	45	RCA
His address before Joint Meet- ing 4/19/51	P 317	78	RCA
<i>I Can Hear It Now—1933-45</i>	ML 4095	33 1/3	Columbia
Voices of Hitler, Churchill, Roosevelt, and others	MM 800	78	Columbia
<i>I Can Hear It Now—1945-49</i>	ML 4261	33 1/3	Columbia
Vol. II—VJ-Day Celebrations, MM 881		78	Columbia
Conflict between Russia and West, the National Conven- tions, and other events			
<i>In the American Tradition</i>	A 894	78	Decca

Title	Record Number	RPM	Company
1st Inaugural Address by Jefferson			
2d Inaugural Address by Lincoln			
Address to Peace Conference by Wilson			
1st War Address to Congress by F. D. Roosevelt			
Narrated by Orson Welles			
<i>King George VI</i>	H-9483	78	<i>U. S. Recording</i>
And Winston Churchill			
See: Those Historic Years			
Proclamation of victory over Germans, 5/8/45, VE-Day			
<i>Lincoln's Gettysburg Address</i>	S 271-M	78	<i>Columbia</i>
Charles Laughton			
<i>Lincoln's Gettysburg Address</i>	L 26	78	<i>Linguaphone</i>
Also—Lincoln's Second Inaugural Address—Raymond Massey			
<i>MacArthur, General Douglas</i>	H-9485	78	<i>U. S. Recording</i>
And President Harry S. Truman			
See: Those Historic Years			
Formal Japanese Surrender, 9/1/45, VJ-Day			
<i>Masterpieces of Literature, Vol. II</i>	E 6	78	<i>Columbia</i>
Our American Heritage Album			
Wesley Addy			
1. Abbott, Lyman— <i>Patriotism</i>			
2. Antin, Mary— <i>From The Promised Land</i>			
3. Everett, Edward— <i>From The History of Liberty</i>			
4. Jefferson, Thomas— <i>Declaration of Independence: from The First Inaugural Address of Thomas Jefferson</i>			

Title	Record Number	RPM	Company
5. Lincoln, Abraham— <i>The Gettysburg Address</i>			
6. <i>Mayflower Compact, The</i>			
7. <i>Pennsylvania Charter of Privileges, From the (Oct. 28, 1701)</i>			
8. Roosevelt, Theodore— From <i>Our Responsibilities as a Nation</i>			
9. Root, Elihu—From <i>Pan American Policy</i>			
10. Washington, George— From <i>The Farewell Address</i>			
11. Webster, Daniel—From <i>Sacred Obligations</i>			
12. Wilson, Woodrow— From <i>Americans of Foreign Birth</i>			
<i>On a Note of Triumph</i>	MM 575	78	Columbia
Broadcast Commemorating VE-Day			
<i>Our American Heritage</i>	43	78	Popular Science Publishing Co.
Patrick Henry, Parts I and II	151	78	Popular Science Publishing Co.
Patrick Henry, Part III			
Paul Revere, Part I	152	78	Popular Science Publishing Co.
Paul Revere, Parts II & III	153	78	Popular Science Publishing Co.
Drafting the Constitution, Parts I and II	159	78	Popular Science Publishing Co.
Drafting the Constitution, Parts III and IV	160	78	Popular Science Publishing Co.
Roosevelt, President Franklin D. See: Those Historic Years	H-9480	78	U. S. Recording
Prayer for success of invasion of Europe on D-Day, 6/6/44			

Title	Record Number	RPM	Company
Roosevelt, President Franklin D.	H-9478	78	U. S. Recording
See: Those Historic Years	H-9479	78	U. S. Recording
Declaration of War, 12:30 PM, 12/8/41			
Truman, President Harry S.	H-9482	78	U. S. Recording
See: Those Historic Years			
Proclamation of Victory in Europe, 5/8/45, VE-Day			
Truman, President Harry S.	H-9485	78	U. S. Recording
And General Douglas Mac- Arthur			
See: Those Historic Years			
Formal Japanese Surrender 9/1/45, VJ-Day			
<i>Voices of Freedom</i>		33 1/3	Educational Services
William Jennings Bryan			
William Howard Taft			
Thomas A. Edison			
Robert E. Peary			
Theodore Roosevelt			
Woodrow Wilson			
Amelia Earhart			
Will Rogers			
Franklin D. Roosevelt			
Harry S. Truman			
<i>Winston Churchill's Famous Broadcast Speeches</i>	JOX 33/39	78	Gramophone
In a Solemn Hour			
This Was Their Finest Hour			
The War of the Unknown War- riors			
Every Man to His Post			

<i>Title</i>	<i>Record Number</i>	<i>RPM</i>	<i>Company</i>
HISTORICAL EVENTS			
<i>California Gold Rush</i>	<i>L 103</i>	<i>78</i>	<i>Enrichment</i>
	<i>LLP 102</i>	<i>33½</i>	<i>Enrichment</i>
<i>Civil War</i>	<i>P 2</i>	<i>78</i>	<i>Library of Congress</i>
Narrated by Mark Van Doren			
Also—Return to Ritual			
The Single Hero			
Invincible			
The Unknown Army			
<i>Gettysburg, The Battle of</i>	<i>ML 4149</i>	<i>33½</i>	<i>Columbia</i>
<i>You Are There Series</i>	<i>MM 823</i>	<i>78</i>	<i>Columbia</i>
<i>History Speaks Series</i>			
Drama with music			
Admiral Dewey at Manila	36619	78	Columbia
Betsy Ross Showing the First Flag	36630	78	Columbia
Columbus and His Crew	36639	78	Columbia
Star Spangled Banner	36648	78	Columbia
The First Thanksgiving	36661	78	Columbia
<i>Immigrants All—Americans All</i>			<i>Linguaphone</i>
Twenty-four programs. Each program consists of three 12-inch records with script and manual			
2. Our English Heritage: Language, laws, and culture			
3. Our Hispanic Heritage: Explorers and adventurers in the New World			
4. Scotch and Welsh: Settle the Frontier			
5. Winning Freedom: Revolutionary War, Valley Forge			

Title	Record Number	RPM	Company
6. The Negro: Story of America's "tenth man"			
7. French-Speaking People and Hollanders			
9. Irish: Gifts to democracy, industry, song, etc.			
10. Germans: three tides of immigration bring culture, music, agriculture, science			
11. Scandinavians: Danes, Norwegians, Swedes enrich agriculture, etc.			
12. Closing Frontiers: Stirring events of 1890-1920			
13. Jews: Episodes of help to Washington, etc.			
14. Slavs (I): Russian, Ukrainian—gifts to industry			
15. Slavs (II): Poles and Slovaks enrich agriculture			
16. Orientals: Chinese and Japanese build up the West			
17. Italians: Build America's railroads			
18. Near Eastern People: Greeks, Turks, Armenians, Syrians, Arabians donate skill in arts			
19. Other Groups: Portuguese, Hungarians, Latvians, Estonians contribute valuable heritages			
20. Contributions in Industry			
21. Contributions in Science			
22. Arts and Crafts			
23. Social Progress: How liberty and law were brought to the New World			
24. A New England Town: Its life, a model of American democracy at work			
25. An Industrial City: Birth of the great cities			
26. Grand Finale: Summary of "What America Means to Me."			
<i>Landing of the Pilgrims</i>	L 102	78	Enrichment
	LLP 101	33 1/3	Enrichment
<i>Mrs. Bibby's Letter</i>	C 112	33 1/3	Office of Education
<i>Paul Revere</i>	153	78	Popular Science Publishing Co.
See: Our American Heritage			
Part I			
Also—Patrick Henry, Part III			
<i>Paul Revere</i>	153	78	Popular Science Publishing Co.
See: Our American Heritage			
Parts II & III			
<i>Quick and the Dead, The</i>	LM 1129	33 1/3	RCA
The Atom Bomb	WDM 1507	45	RCA
	DM 1507	78	RCA

Title	Record Number	RPM	Company
<i>Quick and the Dead, The</i>	<i>LM 1130</i>	<i>33½</i>	<i>RCA</i>
<i>The Hydrogen Bomb</i>	<i>WDM 1508</i>	<i>45</i>	<i>RCA</i>
	<i>DM 1508</i>	<i>78</i>	<i>RCA</i>
<i>Riding the Pony Express</i>	<i>L 104</i>	<i>78</i>	<i>Enrichment</i>
	<i>LLP 102</i>	<i>33½</i>	<i>Enrichment</i>
<i>Signing of the Magna Carta, The</i>	<i>M 822</i>	<i>78</i>	<i>Columbia</i>
<i>Then Came War: 1939</i>			<i>Gramophone</i>
Events leading to hostilities in 1939. Speeches by Chamber- lain, Daladier, Hitler—edited by Elmer Davis.			
<i>These Great Americans (Lest We Forget Series)</i>		<i>33½</i>	<i>Institute for Dem- ocratic Education</i>
Wendell Willkie, Joseph Gold- berger, Jane Addama, Justices Holmes and Brandeis, George Washington Carver, Al Smith, George W. Norris, Joseph Pulitzer, Franz Boas, Samuel Gompers, Woodrow Wilson, and Franklin D. Roosevelt.			
<i>Those Historic Years</i>	<i>Panacoustic</i>	<i>78</i>	<i>U. S. Recording</i>
Franklin D. Roosevelt, Winston Churchill, Dwight D. Eisen- hower, Douglas MacArthur, Harry S. Truman, King George VI and Clement R. Attlee.	<i>Album</i> <i>A-100</i>		
<i>Unknown Army, The</i>	<i>P 2</i>	<i>78</i>	<i>Library of Congress</i>
Also—Civil War			
<i>Voyages of Christopher Columbus</i>	<i>L 101</i> <i>LLP 101</i>	<i>78</i> <i>33½</i>	<i>Enrichment</i> <i>Enrichment</i>
<i>You Are There Series</i>	<i>ML 4149</i>	<i>33½</i>	<i>Columbia</i>
The Battle of Gettysburg			
The Signing of the Magna Carta			

Title	Record Number	RPM	Company
INTERNATIONAL SELECTIONS			
<i>Ace of Diamonds (Danish)</i>	41-6169	45	RCA
<i>Bleking (Swedish)</i>	45-6169	78	RCA
<i>America Was Promised</i>	L 14	78	Linguaphone
<i>An Elementary School Classroom in a Slum</i>	P 37	78	Library of Congress
Narrated by Stephen Spender			
Also—The Landscape Near an Aerodrome			
The Pylons			
“An ‘I’ Can Never Be Great Man”			
“I Think Continually of Those Who Were Truly Great”			
<i>Bingo (American)</i>	45-6172	78	RCA
<i>Seven Jumps (Danish)</i>	41-6172	45	RCA
<i>Bleking (Swedish)</i>	41-6169	45	RCA
<i>Ace of Diamonds (Danish)</i>	45-6169	78	RCA
<i>Bummel Schottische (German)</i>	41-6177	45	RCA
Come Let Us Be Joyful (German)	45-6177	78	RCA
<i>Carrousel (Swedish)</i>	41-6179	45	RCA
<i>Kinderpolka (German)</i>	45-6179	78	RCA
<i>Highland Fling (Scotch)</i>			
<i>Highland Schottische (Scotch)</i>			
<i>Chimes of Dunkirk (Belgian)</i>	41-6176	45	RCA
The Crested Hen (Danish)	45-6176	78	RCA
<i>Chinese Classic</i>	FP 12	33½	Ethnic Folkways
Instrumental music played on native instruments by Chinese Cultural Theater Group			
<i>Come Let Us Be Joyful (German)</i>	41-6177	45	RCA
<i>Bummel Schottische (German)</i>	45-6177	78	RCA
<i>Csobogar (Hungarian)</i>	41-6182	45	RCA
The Wheat (Czechoslovakian)	45-6182	78	RCA
Hansel and Gretel (German)			

Title	Record Number	RPM	Company
Turn Around Me (Czechoslovakian)			
<i>Cult Music of Cuba</i>	P 410	33½	Ethnic Folkways
<i>Recorded in Western and Central Cuba</i>	1410	78	Ethnic Folkways
<i>Dance of Greeting (Danish)</i>	41-6183	45	RCA
<i>Tantoli (Swedish)</i>	45-6183	78	RCA
<i>Drums of Haiti</i>	P 403	33½	Ethnic Folkways
	1403	78	Ethnic Folkways
<i>Equatorial Africa</i>	P 402	33½	Ethnic Folkways
<i>Recorded by Ogue-Congo Expedition</i>	1402	78	Ethnic Folkways
<i>Folk Music of Ethiopia</i>	P 405	33½	Ethnic Folkways
<i>Recorded in Central-Ethiopia and Eritrea</i>	1405	78	Ethnic Folkways
<i>Folk Music of France</i>	P 414	33½	Ethnic Folkways
<i>Recorded in French Provinces</i>			
<i>Folk Music of Haiti</i>	P 407	33½	Ethnic Folkways
<i>Cult and secular examples</i>	1407	78	Ethnic Folkways
<i>Folk Music of India</i>	P 409	33½	Ethnic Folkways
<i>Recorded in India</i>	1409	78	Ethnic Folkways
<i>Religious Song</i>			
<i>Folk Music of Peru</i>	P 415	33½	Ethnic Folkways
	1415	78	Ethnic Folkways
<i>Folk Music of Rumania</i>	P 419	33½	Ethnic Folkways
	1411	78	Ethnic Folkways
<i>Gathering Peascods (English)</i>	41-6174	45	RCA
<i>Sellenger's Round (English)</i>	45-6174	78	RCA
<i>Green Sleeves (English)</i>	41-6175	45	RCA
<i>Ribbon Dance (English)</i>	45-6175	78	RCA
<i>Gustaf's Skoal (Swedish)</i>	41-6170	45	RCA
<i>Lot's 1st Tod (Swedish)</i>	45-6170	78	RCA
<i>Hansel and Gretel (German)</i>	41-6182	45	RCA
<i>Turn Around Me (Czechoslovakian)</i>	45-6182	78	RCA
<i>The Wheat (Czechoslovakian)</i>			
<i>Cshebogar (Hungarian)</i>			

Title	Record Number	RPM	Company
<i>Highland Fling (Scotch)</i>	41-6179	45	RCA
<i>Highland Schottische (Scotch)</i>	45-6179	78	RCA
<i>Carrousel (Swedish)</i>			
<i>Kinderpolka (German)</i>			
<i>Hungarian Folk Songs</i>	P 1000	33 1/3	Ethnic Folkways
	EFL 1000	78	Ethnic Folkways
<i>Indonesia: Music of Bali, Java, Sumatra and Malaya</i>	P 406	33 1/3	Ethnic Folkways
	1406	78	Ethnic Folkways
<i>Kinderpolka (German)</i>	41-6179	45	RCA
<i>Carrousel (Swedish)</i>	45-6179	78	RCA
<i>Highland Fling (Scotch)</i>			
<i>Highland Schottische (Scotch)</i>			
<i>Klappdans (Swedish)</i>	41-6171	45	RCA
<i>Shoemaker's Dance (Danish)</i>	45-6171	78	RCA
<i>Lott' Ist Tod (Swedish)</i>	41-6170	45	RCA
<i>Gustaf's Skoal (Swedish)</i>	45-6170	78	RCA
<i>Maypole Dance (English)</i>	41-6181	45	RCA
<i>Minuet (Mozart: "Don Giovanni")</i>	45-6181	78	RCA
<i>Middle East—Bukhara, Uzbekistan, Azerbaijan, and Armenia</i>	P 416	45	Ethnic Folkways
	1416	78	Ethnic Folkways
<i>Middle East: Palestine Music from Cross Roads of Europe, Asia, and Africa</i>	P 408	33 1/3	Ethnic Folkways
	1408	78	Ethnic Folkways
<i>Minuet (Mozart: "Don Giovanni")</i>	41-6181	45	RCA
<i>Maypole Dance (English)</i>	45-6181	78	RCA
<i>Music of India</i>	P 422	33 1/3	Ethnic Folkways
<i>Vol. 2 traditional and classic</i>			
<i>Music of South Arabia</i>	P 431	78	Ethnic Folkways
<i>Sword dance, war song, love song</i>			
<i>Music of the Falashas: Jews of Ethiopia</i>	1201	78	Ethnic Folkways
<i>Prayer for Passover</i>	P 201	33 1/3	Ethnic Folkways
<i>Music of the World's Peoples</i>	P 504	33 1/3	Ethnic Folkways
<i>U. S., Greece, Eire, Japan, Nigeria, Madagascar, India,</i>			

Title	Record Number	RPM	Company
Russian Gypsy, Bali, Iceland, Spain, Tahiti, Arabia, Tibet, and France—First volume			
Norwegian Mountain March (Danish)	41-6173	45	RCA
Tra-la-la Ja Saa (Norwegian)	45-6173	78	RCA
Peter and the Wolf	ML 4038	33½	Columbia
Narrated by Basil Rathbone	MM 477	78	Columbia
Peter and the Wolf, Op. 67 (Prokofieff)	LM 1107	33½	RCA
Narrated by Eleanor Roosevelt, Sergé Koussevitzky, Conductor,	WDM 1439	45	RCA
and the Boston Symphony Orchestra	DM 1439	78	RCA
Pinocchio	DL 5151	33½	Decca
Song hits from Disney production			
Readings from the Ramayana	P 92	78	Ethnic Folkways
Brahma's Hymns in Sanskrit			
Bhagavad—Gita			
Ribbon Dance (English)	41-6175	45	RCA
Green Sleeves (English)	45-6175	78	RCA
Scottish Bagpipe Tune	FP 17	33½	Ethnic Folkways
Recorded in Scotland			
Sellenger's Round (English)	41-6174	45	RCA
Gathering Peascods (English)	45-6174	78	RCA
Seven Jumps (Danish)	41-6173	45	RCA
Bingo (American)	45-6172	78	RCA
Shoemaker's Dance (Danish)	41-6171	45	RCA
Klappdans (Swedish)	45-6171	78	RCA
Soldier's Joy (American)	41-6184	45	RCA
Blackberry Quadrille (American)	45-6184	78	RCA
Southeast Asia	P 428	33½	Ethnic Folkways
Recorded in Burma, Malaya, Thailand, Viet Nam, Laos, South China (Folk songs, love songs)			
Tales of the Olympian Gods		78	Decca
By Thomas Bulfinch			

<i>Title</i>	<i>Record Number</i>	<i>RPM</i>	<i>Company</i>
Three records—20 min.			
Tantoli (Swedish)	41-6183	45	RCA
Dance of Greeting (Danish)	45-6183	78	RCA
<i>The Crested Hen (Danish)</i>	41-6176	45	RCA
Chimes of Dunkirk (Belgian)	45-6176	78	RCA
<i>The Nutcracker (Czechoslovakian)</i>	41-6182	45	RCA
Cahebogar (Hungarian)	45-6182	78	RCA
Turn Around Me (Czechoslovakian)			
Hansel and Gretel (German)			
<i>Tiger</i>			
Child's record—from Frank	JL 8012	33 1/3	Columbia
Buck's "Bring 'Em Back Alive"	MJV 63	78	Columbia
<i>Tra-la-la Ja Saa (Norwegian)</i>	41-6173	45	RCA
Norwegian Mountain March	45-6173	78	RCA
<i>Turn Around Me (Czechoslovakian)</i>	41-6182	45	RCA
Hansel and Gretel (German)	45-6182	78	RCA
The Wheat (Czechoslovakian)			
Cahebogar (Hungarian)			
<i>Why the Chimes Rang</i>	WY 357	45	RCA
Ted Malone	Y 357	78	RCA

NOVELS AND OTHER STORIES

<i>Alice In Wonderland</i>	DL 5040	33 1/3	Decca
<i>Ginger Rogers</i>			
<i>Alice In Wonderland</i>	ML 4148	33 1/3	Columbia
<i>Narrated by Jane Powell</i>	MM 713	78	Columbia
<i>Alice in Wonderland</i>	MSB 60019	33 1/3	Mercury
<i>Bambi</i>	WY 391	45	RCA
<i>From Walt Disney's "Bambi"</i>	Y 391	78	RCA
<i>Black Beauty</i>		33 1/3	<i>Junior League of Pittsburgh</i>
<i>See: Fun with Books</i>			
<i>Black Arrow, The</i>			
Parts I and II	184	78	Popular Science Publishing Co.

Title	Record Number	RPM	Company
Parts III and IV	185	78	Popular Science Publishing Co.
<i>Books Bring Adventure (Record 1)</i>	MSB 60012	33½	Mercury
Mischief in Fez			
Trap Lines North			
Gift of the Forest			
Captain Kidd's Cow			
<i>Books Bring Adventure (Record 2)</i>	MSB 60013	33½	Mercury
Miss Hickory			
The Singing Tree			
On the Dark of the Moon			
Smoky Bay			
<i>Books Bring Adventure (Record 3)</i>	MSB 60014	33½	Mercury
Mocha the Djuka			
In Clean Hay			
Downright Dencey			
<i>Books Bring Adventure (Record 4)</i>	MSB 60015	33½	Mercury
Copper-Toed Boots			
Homer Price			
Bayou Suzette			
Strawberry Girl			
<i>Books Bring Adventure (Record 5)</i>	MSB 60016	33½	Mercury
Here Comes Kristie			
The Lost Violin			
The Middle Sister			
Jared's Island			
<i>Captains Courageous</i>		33½	Junior League of Pittsburgh
See: Fun with Books			
<i>Count of Monte Cristo, The</i>	DL 5147	33½	Decca
Narrated by Herbert Marshall			
<i>David Copperfield</i>		33½	Junior League of Pittsburgh
See: Fun with Books			
<i>David Copperfield</i>			

Title	Record Number	RPM	Company
Parts I & II	136	78	Popular Science Publishing Co.
Parts III & IV	137	78	Popular Science Publishing Co.
<i>David Copperfield</i> Extract from Chapter V Also—Extract from A Christmas Carol	REP 27	78	Linguaphone
<i>Fun with Books: Robin Hood, King of the Golden River, Captains Courageous, King Arthur, Tom Sawyer, Black Beauty, The Legend of Sleepy Hollow, Kidnapped, Toby Tyler, Swiss Family Robinson, Hans Brinker, Last of the Mohicans, David Copperfield</i>		33 1/3	Junior League of Pittsburgh
<i>House of Seven Gables, The</i> Part I Also— <i>A Tale of Two Cities</i> , Part III	112	78	Popular Science Publishing Co.
<i>House of the Seven Gables, The</i> Parts II & III	113	78	Popular Science Publishing Co.
<i>Huckleberry Finn</i> Parts I & II	189	78	Popular Science Publishing Co.
Parts III & IV	190	78	Popular Science Publishing Co.
<i>Huckleberry Finn</i>	MSB 60021	33 1/3	Mercury
<i>Ivanhoe</i> Parts I & II	126	78	Popular Science Publishing Co.
Part III also— <i>Treasure Island</i> , Part I	127	78	Popular Science Publishing Co.
<i>Kidnapped</i>		33 1/3	Junior League of Pittsburgh

See: *Fun with Books*

Title	Record Number	RPM	Company
<i>Last of the Mohicans</i>	<i>33 1/3</i>	<i>Junior League of Pittsburgh</i>	
<i>See: Fun with Books</i>			
<i>Les Miserables</i>			
<i>Parts I & II</i>	179	78	Popular Science Publishing Co. Popular Science Publishing Co.
<i>Parts III & IV</i>	180	78	
<i>Lost Horizon</i>	<i>DL 5154</i>	<i>33 1/3</i>	<i>Decca</i>
	<i>DA 402</i>	78	<i>Decca</i>
<i>Man Without a Country, The</i>			
<i>Parts I & II</i>	101	78	Popular Science Publishing Co. Popular Science Publishing Co.
<i>Part III</i>	102	78	
<i>Also—Horatius at the Bridge</i>			
<i>Man Without a Country</i>	<i>DA 8020</i>	<i>33 1/3</i>	<i>Decca</i>
<i>Narrated by Bing Crosby</i>	<i>DAU 3</i>	78	<i>Decca</i>
<i>Man Without a Country</i>	<i>C-115</i>	<i>33 1/3</i>	<i>Office of Education</i> (16 in.)
<i>Narrated by Lionel Barrymore</i>			
<i>Mark Twain—(Portrait for Orchestra)</i>	<i>ML 2046</i>	<i>33 1/3</i>	<i>Columbia</i>
<i>Hannibal Days, Wandering Westward, Huckleberry Finn, and other selections</i>	<i>MX 284</i>	78	<i>Columbia</i>
<i>Moby Dick</i>	<i>DL 5146</i>	<i>33 1/3</i>	<i>Decca</i>
<i>Narrated by Charles Laughton</i>	<i>DA 401</i>	78	<i>Decca</i>
<i>Oliver Twist</i>	<i>ML 4073</i>	<i>33 1/3</i>	<i>Columbia</i>
<i>Narrated by Basil Rathbone</i>	<i>MM 700</i>	78	<i>Columbia</i>
<i>Silas Marner</i>	<i>114</i>	78	<i>Popular Science Publishing Co.</i>
<i>Swiss Family Robinson</i>		<i>33 1/3</i>	<i>Junior League of Pittsburgh</i>
<i>See: Fun with Books</i>			
<i>Tale of Two Cities, A</i>			
<i>Parts I and II</i>	<i>111</i>	78	<i>Popular Science Publishing Co.</i>
<i>Part III</i>	<i>112</i>	78	<i>Popular Science</i>

Title	Record Number	RPM	Company
<i>The House of the Seven Tables, Part I</i>			Publishing Co.
<i>Tale of Two Cities, A</i>	DL 5153	33 1/3	Decca
Narrated by Ronald Colman	DA 696	78	Decca
<i>Tale of Two Cities, A</i>	LLP 416	33 1/3	Gramophone
<i>Toby Tyler</i>		33 1/3	Junior League of Pittsburgh
See: Fun with Books			
<i>Three Musketeers, The</i>	ML 4163	33 1/3	Columbia
Errol Flynn and cast			
<i>Tom Sawyer, The Adventures of</i>		33 1/3	Junior League of Pittsburgh
See: Fun with Books			
<i>Tom Sawyer</i>	MSB 60020	33 1/3	Mercury
<i>Treasure Island</i>	MSB 60018	33 1/3	Mercury

POETRY

<i>Abou Ben Adhem</i>	REP 29	78	Linguaphone
Also—I Remember			
<i>The Charge of the Light Brigade</i>			
<i>Abraham Lincoln, Poems about</i>	DL 8515	33 1/3	Decca
By authors: Sandburg, Markham, Whitman, Benet, Lindsay, and Lincoln.			
<i>Acquainted with the Night</i>	P 29	78	Library of Congress
Narrated by Robert Frost			
Also—The Runaway			
<i>Adonais</i>	223	78	Popular Science Publishing Co.
Also—To a Skylark			
<i>After Apple-Picking</i>		33 1/3	NCTE
Record 2, Narrated by Robert Frost			
Also—Birches			
<i>After Apple-Picking</i>		78	NCTE

Title	Record Number	RPM	Company
Record 3, Narrated by Robert Frost			
<i>Afton Water</i>	211	78	Popular Science Publishing Co.
Also— <i>The Cotter's Saturday Night,</i>			
<i>Auld Lang Syne</i>			
<i>A Man's A Man for A' That</i>			
<i>That</i>			
<i>Against the Cold</i>	P 40	78	Library of Congress
Sonnets 14, 18, and 20			
Also— <i>A Thrush in the Moonlight</i>			
<i>A Man's A Man for A' That</i>	211	78	Popular Science Publishing Co.
See: <i>Afton Water</i>			
<i>Annabel Lee</i>	209	78	Popular Science Publishing Co.
Also— <i>The Spires of Oxford</i>			
<i>To the Grasshopper and the Cricket.</i>			
<i>The Old Swimmin' Hole</i>			
<i>The Owl and the Pussy Cat</i>			
<i>If</i>			
<i>An Old Man's Winter Night</i>	P 28	78	Library of Congress
Narrated by Robert Frost			
Also— <i>Mowing</i>			
<i>A Red, Red Rose</i>	212	78	Popular Science Publishing Co.
Also— <i>Tam O'Shanter</i>			
<i>Bonnie Doon</i>			
<i>John Anderson, My Jo</i>			
<i>Mary Morison</i>			
<i>Auld Lang Syne</i>	211	78	Popular Science Publishing Co.
See: <i>Afton Water</i>			
<i>Autumn Song</i>	P 1	78	Library of Congress
Also— <i>Great Rose, The</i>			

Title	Record Number	RPM	Company
Barbara Frietchie	125	78	Popular Science Publishing Co.
Also—Skeleton in Armor, The			
Barn Swallows	P-1012,13	78	Harvard College Library
Also—Foxes and Graves			
Battle of Blenheim, The	221	78	Popular Science Publishing Co.
Also—The Deserted Village			
Bearded Oaks	P-1023,29	78	Harvard College Library
Also—Monologue at Midnight			
Bells for John Whiteside's Daughter	P21	78	Library of Congress
Narrated by John Crowe Ransom			
Also—Janet Waking; Here Lies A Lady; Captain Carpenter			
Bhagavad-Gita	1045	78	Ethnic Folkways
Sung in Sanskrit and read in English			
Birches		33 1/3 78	NCTE
Narrated by Robert Frost			
Record 1			
Break, Break, Break	216	78	Popular Science Publishing Co.
Also—The Spendor Falls Crossing the Bar In Memoriam			
Bridge of Sighs, The	216	78	Popular Science Publishing Co.
Also—I Wandered Lonely as a Cloud Composed Upon Westminster Bridge The World is Too Much With Us			
California Oaks, The	P 23	78	Library of Congress
Also—Sir Gawaine and the Green Knight			

Title	Record Number	RPM	Company
<i>Captain Carpenter</i>	P 21	78	Library of Congress
Also—Bells for John Whiteside's Daughter			
<i>Cavalier Tune</i>	213	78	Popular Science Publishing Co.
Also—Pied Piper of Hamelin, The Song from Pippa Passes			
<i>Charge of the Light Brigade, The</i>	215	78	Popular Science Publishing Co.
Also—Flower in the Crannied Wall The Defense of Lucknow Song of the Brook			
<i>Charge of the Light Brigade, The</i>	REP 29	78	Linguaphone
Also—I Remember Abou Ben Adhem			
<i>Chaucer, Geoffrey</i>	SS-5028,29	78	Harvard College Library
Pardoner's Tale. Selections from The Debate of of the Body and the Soul			
<i>Chaucer, Geoffrey</i>	DX 1572/3	78	Columbia
Selections from the Prologue to the Canterbury Tales, read in Chaucerian and modern English by Nevill Coghill and Cecil Trouncer.			
<i>Childe Harold's Pilgrimage</i>	203	78	Popular Science Publishing Co.
Also—The Rape of the Lock			
<i>Children's Hour, The</i>	A 434	78	Decca
<i>Chinese Nightingale</i>			
Parts 1, 2, and 3 (Record 2)		78	NCTE
Parts 4 and 5 (Record 3)		78	NCTE
Part 6 (Record 4)		78	NCTE
<i>Choose Something Like A Star</i>	P 39	78	Library of Congress
Narrated by Robert Frost			

Title	Record Number	RPM	Company
Also—The Runaway			
<i>Clipper Ships</i>	P 9	78	Library of Congress
Narrated by John Gould Fletcher			
<i>Come Into the Garden, Maud</i>	CF 1	78	Educational Services
Also—The Charge of the Light Brigade			
<i>Come In</i>	P 27	78	Library of Congress
Narrated by Robert Frost			
Also—The Mountain			
<i>Composed upon Westminster Bridge</i>	216	78	Popular Science Publishing Co.
Also—The World is Too Much With Us			
The Bridge of Sighs			
I Wandered Lonely as a Cloud			
<i>Congo, The</i>		78	* NCTE
Record 1			
<i>Considerable Speck, A</i>	P 29	78	Library of Congress
Narrated by Robert Frost			
Also—The Runaway			
<i>Coronation</i>	208	78	Popular Science Publishing Co.
Also—Spinning			
The First Snowfall			
To a Waterfowl			
<i>Cotter's Saturday Night, The</i>	211	78	Popular Science Publishing Co.
See: Afton Water			
<i>Courtship of Miles Standish</i>	202	78	Popular Science Publishing Co.
<i>Crossing the Bar</i>	214	78	Popular Science Publishing Co.
See: Break, Break, Break			
<i>Crystal Moment</i>	P-1018,19	78	Harvard College Library

Title	Record Number	RPM	Company
Also—Golden Falcon, and other poems			
<i>Cry, The</i>	P-1020,21	78	Harvard College Library
Also—Paths in the Dew and other poems			
<i>Cummings, E. E.</i>		78	NCTE
Selections from 50 Poems			
<i>Dance for Rain, A</i>	P 40	78	Library of Congress
Narrated by Witter Bynner			
Also—A Thrush in the Moonlight			
<i>Death of the Hired Man, The</i>		33½	NCTE
Narrated by Robert Frost			
Record 1			
Records 5 and 6		78	NCTE
<i>Defense of Lucknow, The</i>	215	78	Popular Science Publishing Co.
See: Charge of the Light Brigade			
<i>Departmental</i>	P 29	78	Library of Congress
Narrated by Robert Frost			
See: The Runaway			
<i>Desert Places</i>		33½	NCTE
Narrated by Robert Frost—			
Record 2			
Also—Birches			
<i>Destruction of Sennacherib, The</i>	219	78	Popular Science Publishing Co.
Also—Keen, Fitful Gusts			
Ozymandias			
Ode to Autumn			
Petition to Time, A-			
<i>Difficulties of a Statesman</i>	L-6002,03	33½	Harvard College Library
Also—Fragment of an Agon			
Love Song of J. Alfred			
Pruſſock			
Gerontion			

<i>Title</i>	<i>Record Number</i>	<i>RPM</i>	<i>Company</i>
The Hollow Men			
Triumphal March			
Journey of the Magi			
A Song for Simeon			
<i>Directive</i>	<i>P 30</i>	<i>78</i>	<i>Library of Congress</i>
Narrated by Robert Frost			
Also—One Step Backward Taken			
<i>Drumlin Woodchuck, A</i>	<i>P 29</i>	<i>78</i>	<i>Library of Congress</i>
Narrated by Robert Frost			
Also—The Runaway			
<i>Dust of Snow</i>		<i>78</i>	<i>NCTE</i>
Narrated by Robert Frost			
Record 1			
<i>Dust of Snow</i>		<i>33½</i>	<i>NCTE</i>
Narrated by Robert Frost—			
Record 2			
Also—Birches			
<i>Elegy for a Dead Soldier</i>	<i>P 25</i>	<i>78</i>	<i>Library of Congress</i>
Narrated by Karl Shapiro			
<i>Elegy Written in a Country Churchyard</i>	<i>200</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>Evangeline</i>	<i>123</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
Parts I and II			
Part III	<i>124</i>	<i>78</i>	
Also—A Leak in the Dike			
<i>Eve of St. Agnes, The</i>	<i>217</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>Fire and Ice</i>		<i>33½</i>	<i>NCTE</i>
Narrated by Robert Frost—			
Record 2			
Also—Birches			
<i>Fire and Ice</i>		<i>78</i>	<i>NCTE</i>
Narrated by Robert Frost—			
Record 6			
<i>First Snowfall, The</i>	<i>208</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>

Title	Record Number	RPM	Company
See; Coronation			
<i>Flower Fed Buffaloes</i>		78	NCTE
Read by Vachel Lindsay—			
Record 2			
<i>Flower in the Crannied Wall</i>	215	78	Popular Science Publishing Co.
See: Charge of the Light Brigade, The			
<i>Fog, The</i>		78	NCTE
By R. P. T. Coffin			
Also—The Lantern in the Snow			
The Secret Heart			
<i>For You, O Democracy</i>	207	78	Popular Science Publishing Co.
Also—Worship			
Snow-Bound			
Old Ironsides			
<i>Four Little Foxes and other poems</i>		33 1/3	Columbia
Read by author, Lew Sarett			
<i>Foxes and Graves</i>	P-1012,13	78	Harvard College Library
Also—Barn Swallows			
<i>Fragment of an Agon</i>	L-6002,03	33 1/3	Harvard College Library
See: Difficulties of a Statesman			
<i>Frost, Robert</i>			
Reading his own poems including:		33 1/3	RCA
Record 1—Birches, Reluctance, The			
Wood Pile, and other poems			
Record 2—Mending Wall, Neither Far Out, and other poems			
Records I, II, III, IV, V, and VI		78	RCA
Neither Far Out, The Pasture, The Peaceful Shepherd, Death of the Hired Man, and other poems			

Title	Record Number	RPM	Company
<i>Gareth and Lynette</i>			
<i>Parts I & II</i>	117	78	Popular Science Publishing Co.
<i>Parts III & IV</i>	118	78	Popular Science Publishing Co.
<i>General William Booth Enters Into Heaven</i>		78	<i>NCTE</i>
<i>Cerontion</i>	SS-5052,53	78	<i>Harvard College Library</i>
<i>Also—The Hollow Men</i>			
<i>Cerontion</i>	L-6002,03	33½	<i>Harvard College Library</i>
<i>See: Difficulties of a Statesman</i>		78	
<i>Gift Outright, The</i>	P 30	78	<i>Library of Congress</i>
<i>Narrated by Robert Frost</i>			
<i>Also—One Step Backward Taken</i>			
<i>Girl Help</i>	P 35	78	<i>Library of Congress</i>
<i>Narrated by Janet Lewis</i>			
<i>Also—Baby Goat</i>			
<i>A Lullaby</i>			
<i>Remembered Morning</i>			
<i>Going Home from the Party</i>			
<i>On an Old Woman Dying</i>			
<i>Country Burial</i>			
<i>Winter Garden</i>			
<i>Old Love</i>			
<i>Golden Falcon</i>	P-1018,19	78	<i>Harvard College Library</i>
<i>Also—Crystal Moment and other poems</i>			
<i>Great Rose, The</i>	P 1	78	<i>Library of Congress</i>
<i>Narrated by Katherine Garrison Chapin</i>			
<i>Also—Autumn Song</i>			
<i>Provence</i>			
<i>This Lonely Light</i>			
<i>Girl in the Sun</i>			

Title	Record Number	RPM	Company
Sky Over Taos Too Soon the Shadow			
" Happy is England	218	78	Popular Science Publishing Co.
Also—Ode on a Grecian Urn Oh! How I Love! Ode to a Nightingale			
Harp That Once Through Tara's Halls, The	210	78	Popular Science Publishing Co.
Also—Sonnet XXXI (Sidney) Sonnet on Sleep (Drummond) Sonnet LXI (Drayton) Sonnets XIV, XXXV, XLIII from the Portuguese			
Hollow Men, The	SS-5052,53	78	Harvard College Library
Also—Gerontion			
Hollow Men, The	L-6002,03	33½	Harvard College Library
See: Difficulties of a Statesman			
If	209	78	Popular Science Publishing Co.
See: Annabel Lee			
Incident of the French Camp	107	78	Popular Science Publishing Co.
Also—Paul Revere's Ride O Captain! My Captain! Invictus			
In Memoriam	214	78	Popular Science Publishing Co.
See: Break, Break, Break			
Invictus	107	78	Popular Science Publishing Co.
See: Incident of the French Camp			
I Remember	REP 29	78	Linguaphone
Also—Abou Ben Adhem The Charge of the Light Brigade			

Title	Record Number	RPM	Company
<i>I Wandered Lonely as a Cloud</i>	216	78	Popular Science Publishing Co.
See: <i>The Bridge of Sighs</i>			
<i>John Anderson, My Jo</i>	212	78	Popular Science Publishing Co.
See: <i>Bonnie Doon</i>			
<i>John Brown's Body</i>	C-110	33½	Office of Education
Northwestern University Radio Workshop			
<i>Journey of the Magi</i>	P-1202,03	78	Harvard College Library
Also— <i>A Song for Simeon</i>			
<i>Journey of the Magi</i>	L-6002,03	33½	Harvard College Library
See: <i>Difficulties of a Statesman</i>			
<i>Keen, Fitful Gusto</i>	219	78	Popular Science Publishing Co.
See: <i>Destruction of Sennacherib</i>			
<i>Kipling, Rudyard</i>	DX-1686/7	78	Columbia
Selected poems			
<i>L'Allegro</i>	224	78	Popular Science Publishing Co.
Also— <i>On Shakespeare</i>			
<i>On His Having Arrived at the Age of Twenty-Three</i>			
<i>On His Blindness</i>			
<i>Lancelot and Elaine</i>			
Parts I & II	115	78	Popular Science Publishing Co.
Parts III & IV	116	78	Popular Science Publishing Co.
		78	NCTE
<i>Love Like Love</i>		78	NCTE
Read by W. H. Auden			
Also— <i>In Memory of W. B. Yeats</i>			
<i>Lincoln</i>	P-1096,97	78	Harvard College Library
<i>Locksley Hall</i>	225	78	Popular Science Publishing Co.

Title	Record Number	RPM	Company
<i>Lomey Catlin</i>	<i>P-1014,15</i>	78	<i>Harvard College Library</i>
<i>Also—Roxiney Boody Winter Milking The Pheasant</i>			
<i>Love Song of J. Alfred Prufrock</i>	<i>P-1200,01</i>	78	<i>Harvard College Library</i>
<i>Love Song of J. Alfred Prufrock</i>	<i>L-6002,03</i>	<i>33 1/3</i>	<i>Harvard College Library</i>
<i>See: Fragment of an Agon</i>			
<i>Man with the Hoe, The</i>		78	<i>General Records Co.</i>
<i>Masterpieces of Literature, Vol. I E 5</i>		78	<i>Columbia</i>
<i>The Appreciation of Poetry</i>			
<i>With Norman Corwin</i>			
1. Arnold— <i>Dover Beach</i> 2. Blake— <i>The Tiger</i> 3. Browning— <i>Boot and Saddle</i> 4. Burns— <i>A Red, Red Rose</i> 5. Byron— <i>She Walks in Beauty</i> 6. Cawein— <i>Deserted</i> 7. Coleridge— <i>Kubla Khan</i> 8. Crapsey— <i>November Night</i> 9. Cunningham— <i>A Wet Sheet and a Flowing Sea</i> 10. de la Mare— <i>Silver</i> 11. Dickinson— <i>The Railway Train</i> 12. Frost— <i>The Runaway</i> 13. Hardy— <i>In Time of "The Breaking of Nations"</i> 14. Kipling— <i>Boots</i> 15. Lanier— <i>Song of Chattahoochee</i> 16. Lindsay— <i>From the Santa Fe Trail</i> 17. Lovelace— <i>To Althea, From Prison</i> 18. Markham— <i>The Man with the Hoe</i> 19. Masefield— <i>Sea-Fever</i> 20. McCrae— <i>In Flanders Field</i> 21. Milton— <i>On His Blindness</i> 22. Reese— <i>The Lark</i> 23. Sandburg— <i>Lost; The Fog</i> 24. Shelley— <i>Ozymandias</i> 25. Suckling— <i>Encouragement to a Lover</i>			

Title	Record Number	RPM	Company
26. Tennyson— <i>Break, Break, Break; Crossing the Bar</i>			
27. Whitman— <i>When I Heard the Learn'd Astronomer</i>			
<i>Masterpieces of Literature, Vol. III</i>	E 11	78	Columbia
Great Themes in Poetry Narrated by Basil Rathbone			
1. Brooke— <i>Sonnet</i> 2. Browning— <i>Prosipe; Sonnet XLIII</i> 3. Bryant— <i>To a Waterfowl</i> 4. Clough— <i>Say Not the Struggle Naught Availeth</i> 5. Colum— <i>The Old Woman of the Roads</i> 6. Henley— <i>Invictus</i> 7. Herrick— <i>To the Virgins to Make Much of Time</i> 8. Hodgson— <i>Stupidity Street</i> 9. Housman— <i>Loveliest of Trees</i> 10. Hunt— <i>Abou Ben Adhem</i> 11. Keats— <i>Ode on a Grecian Urn; On First Looking In- to Chapman's Homer</i> 12. Lanier— <i>America</i> 13. Longfellow— <i>The Arrow and the Song</i> 14. Marlowe— <i>The Passionate Shepherd to His Love</i> 15. Millay— <i>God's World; Travel</i> 16. Milton— <i>On the Late Massa- cre in Piedmont</i> 17. Scott— <i>My Own, My Native Land</i> 18. Shakespeare— <i>Sonnet XXIX</i> 19. Shelley— <i>Ode to the West Wind</i> 20. Stephens— <i>Hate; The Waste Places</i> 21. Stevenson— <i>In Memoriam, F. A.S.; The Vagabond</i> 22. Tennyson— <i>From "In Memoriam" (Section LV)</i> 23. Waller— <i>Go Lovely Rose</i> 24. Wordsworth— <i>The World is too Much with Us</i>			
<i>Mary Morison</i>	212	78	Popular Science Publishing Co.
See: Bonnie Doon			
<i>Memory of W. B. Yeats, In</i>		78	NCTE

HIGH-SCHOOL LANGUAGE ARTS CLASSES

Title	Record Number	RPM	Company
Also—Law Like Love			
<i>Mending Wall</i>		78	NCTE
Narrated by Robert Frost—			
<i>Mending Wall</i>		33½	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>Monologue at Midnight</i>	P-1088,89	78	Harvard College Library
Also—Bearded Oaks			
<i>Moon's the North Wind's Cooky, The</i>			NCTE
Read by Vachel Lindsay			
<i>Most of It, The</i>	P 28	78	Library of Congress
Narrated by Robert Frost			
See: Mowing			
<i>Mountain, The</i>	P 27	78	Library of Congress
Narrated by Robert Frost			
Also—Come In			
<i>Mowing</i>	P 28	78	Library of Congress
Narrated by Robert Frost			
Also—The Pasture			
Reluctance			
Stopping by Woods on a Snowy Evening			
The Most of It			
An Old Man's Winter Night			
Provide, Provide			
<i>Mowing</i>		33½	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>Mowing</i>		78	NCTE
Narrated by Robert Frost			
<i>Mysterious Cat, The</i>		78	NCTE
By Vachel Lindsay			
<i>Neither Far Out Nor in Deep</i>		78	NCTE
Narrated by Robert Frost			
<i>Neither Far Out Nor in Deep</i>		33½	NCTE

Title	Record Number	RPM	Company
Narrated by Robert Frost			
Also—Birches			
<i>Night Before Christmas, The</i>	WY 20	45	RCA
Narrated by Milton Cross			
<i>Nothing Gold Can Stay</i>		33 1/3	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>Nothing Gold Can Stay</i>		78	NCTE
Narrated by Robert Frost			
<i>Now Is the Air Made of Chiming Bells</i>	P 4	78	Library of Congress
Narrated by Richard Eberhart			
Also—Dam Neck, Virginia			
The Fury of Aerial Bombardment			
The Groundhog			
<i>O Captain! My Captain!</i>	107	78	Popular Science Publishing Co.
See: Incident of the French Camp			
<i>Ode on a Grecian Urn</i>	218	78	Popular Science Publishing Co.
See: Happy is England			
<i>Ode on Intimations of Immortality</i>	201	78	Popular Science Publishing Co.
<i>Ode to a Nightingale</i>	218	78	Popular Science Publishing Co.
See: Happy is England			
<i>Ode to Autumn</i>	219	78	Popular Science Publishing Co.
See: Destruction of Sennacherib			
<i>Ode to Melancholy</i>	L-1006,07	78	Harvard College Library
Also— <i>Ode to Psyche</i> <i>To Autumn</i>			
<i>Ode to the Confederate Dead</i>	P 8	78	Library of Congress
Also— <i>Sonnets at Christmas 1934</i>			
<i>Ode to the West Wind</i>	REP 25	78	Linguaphone
<i>Oh! How I Love!</i>	218	78	Popular Science Publishing Co.
See: Happy is England			

Title	Record Number	RPM	Company
<i>Oh, Lovely Rock</i>	P 19	78	Library of Congress
Narrated by Robinson Jeffers			
Also—The Beaks of Eagles			
Ossian's Grave			
<i>Oil Painting of the Artist as the Artist</i>		78	NCTE
Read by Archibald MacLeish			
<i>Old Familiar Faces, The</i>	206	78	Popular Science Publishing Co.
Also—The Rime of the Ancient Mariner, Part III			
To Hester			
<i>Old Swimmin' Hole, The</i>	209	78	Popular Science Publishing Co.
See: Annabel Lee			
<i>One Step Backward Taken</i>		33½	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>One Step Backward Taken</i>		78	NCTE
Narrated by Robert Frost			
<i>One Step Backward Taken</i>	P 30	78	Library of Congress
Narrated by Robert Frost			
Also—On Looking up by Chance at the Constellation A Soldier			
The Gift Outright			
Directive			
<i>On His Blindness</i>	224	78	Popular Science Publishing Co.
See: L'Allegro			
<i>On His Hating Arrived at the Age of Twenty-Three</i>	224	78	Popular Science Publishing Co.
See: L'Allegro			
<i>On Looking up by Chance at the Constellations</i>	P 30	78	Library of Congress
Narrated by Robert Frost			
Also—One Step Backward Taken			
<i>Onset, The</i>		33½	NCTE
Narrated by Robert Frost			

Title	Record Number	RPM	Company
Also— <i>Birches</i>			
<i>Onset, The</i>		78	NCTE
Narrated by Robert Frost			
<i>On Shakespeare</i>	224	78	Popular Science Publishing Co.
See: <i>L'Allegro</i>			
<i>Ossian's Grave</i>	P 19	78	Library of Congress
Narrated by Robinson Jeffers			
Also— <i>Oh Lovely Rock</i>			
<i>Our Common Heritage</i>	A 536	78	Decca
(Great American Poems)—			
Poems celebrating milestones in the history of America. Edited with notes by Louis Untermeyer; readings by Bing Crosby, Brian Donlevy, Walter Huston, Fred- eric March, Agnes Moorehead, and Pat O'Brien.			
1. Benét— <i>Nancy Hanks</i>			
2. Drake— <i>The American Flag</i>			
3. Emerson— <i>Concord Hymn</i>			
4. Hemans— <i>Landing of the Pilgrim Fathers</i>			
5. Holmes— <i>Old Ironsides</i>			
6. Hopkinson— <i>Hail, Columbia</i>			
7. Key— <i>The Star Spangled Banner</i>			
8. Lindsay— <i>Abraham Lincoln Walks at Midnight</i>			
9. Longfellow— <i>Paul Revere's Ride</i>			
10. Markham— <i>Lincoln, The Man of the People</i>			
11. Miller— <i>Columbus</i>			
12. Pierpont— <i>Warren's Address to the American Soldiers</i>			
13. Read— <i>Sheridan's Ride</i>			
14. Smith— <i>America</i>			
15. Whitman— <i>O! Captain! My Captain!</i>			
<i>Owl and the Pussy Cat, The</i>	209	78	Popular Science Publishing Co.
See: <i>Annabel Lee</i>			
<i>Ozymandias</i>	219	78	Popular Science Publishing Co.
See: <i>Destruction of Sennacherib</i>			

Title	Record Number	RPM	Company
<i>Pasture, The</i>	P 28	78	<i>Library of Congress</i>
Narrated by Robert Frost Also—Mowing			
<i>Pasture, The</i>		33½	<i>NCTE</i>
Narrated by Robert Frost Also—Birches			
<i>Pasture, The</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>Paul Revere's Ride</i>	107	78	<i>Popular Science Publishing Co.</i>
See: Incident of the French Camp O Captain! My Captain! Invictus			
<i>Peaceful Shepherd, The</i>		33½	<i>NCTE</i>
Narrated by Robert Frost Also—Birches			
<i>Peaceful Shepherd, The</i>		78	<i>NCTE</i>
Narrated by Robert Frost Also—Birches			
<i>Peck of Gold, A</i>		33½	<i>NCTE</i>
Narrated by Robert Frost Also—Birches			
<i>Peck of Gold, A</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>People, Yes, The</i>	DA 273	78	<i>Decca</i>
Carl Sandburg readings	DL 5135	33½	<i>Decca</i>
<i>Petition to Time, A</i>	219	78	<i>Popular Science Publishing Co.</i>
Also—The Destruction of Sennacherib			
<i>Pheasant, The</i>	P-1014,15	78	<i>Harvard College Library</i>
See: Lomey Catlin			
<i>Pied Piper of Hamelin, The</i>	DA 450	78	<i>Decca</i>
Narrated by Ingrid Bergman			
<i>Pied Piper of Hamelin, The</i>	213	78	<i>Popular Science Publishing Co.</i>
See: Cavalier Tune			
<i>Portrait of a Southern Lady</i>		78	<i>NCTE</i>
Also—Ballad of William Sycamore			

Title	Record Number	RPM	Company
<i>Prisoner of Chillon, The</i>	222	78	Popular Science Publishing Co.
<i>Provide, Provide</i>	P 28	78	Library of Congress
Narrated by Robert Frost			
Also—Mowing			
<i>Pursuit</i>	P 17	78	Library of Congress
Narrated by Robert Penn Warren			
Also—Terror			
<i>Rape of the Lock, The</i>	203	78	Popular Science Publishing Co.
Also—Childe Harold's Pilgrimage			
<i>Reluctance</i>	P 28	78	Popular Science Publishing Co.
Narrated by Robert Frost			
Also—Mowing			
<i>Reluctance</i>		33 1/3	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>Reluctance</i>		78	NCTE
Narrated by Robert Frost			
<i>Rime of the Ancient Mariner, The</i>	205	78	Popular Science Publishing Co.
Parts I and II			
<i>Rime of the Ancient Mariner, The</i>	206	78	Popular Science Publishing Co.
Part III			
Also—To Hester			
The Old Familiar Faces			
<i>Road Not Taken, The</i>		33 1/3	NCTE
Narrated by Robert Frost			
Also—Birches			
<i>Road Not Taken, The</i>		78	NCTE
Narrated by Robert Frost			
<i>Romeo and Juliet</i>	401	33 1/3	Gramophone
Complete recording—Margaret Webster, Eva Le Gallienne, Richard Waring, Dennis King, and others.			

Title	Record Number	RPM	Company
<i>Roxiney Boody</i>	<i>P-1014,15</i>	78	<i>Harvard College Library</i>
See: Lomey Catlin			
<i>Runaway, The</i>		33½	<i>NCTE</i>
Narrated by Robert Frost			
Also— <i>Birches</i>			
<i>Runaway, The</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>Runaway, The</i>	<i>P 29</i>	78	<i>Library of Congress</i>
Narrated by Robert Frost			
Also— <i>Acquainted With the Night</i>			
Choose Something Like a Star			
A Drumlin Woodchuck			
Why Wait for Science			
Departmental			
A Considerable Speck			
<i>Sir Gawain and the Green Knight</i>	<i>P 23</i>	78	<i>Library of Congress</i>
Also— <i>John Sutter</i>			
Time and the Garden			
The California Oaks			
<i>Skeleton in Armor, The</i>	<i>125</i>	78	<i>Popular Science Publishing Co.</i>
Also— <i>Barbara Frietchie</i>			
<i>Snow-Bound</i>	<i>207</i>	78	<i>Popular Science Publishing Co.</i>
See: <i>For You, O Democracy</i>			
<i>Sohrab and Rustum</i>	<i>220</i>	78	<i>Popular Science Publishing Co.</i>
<i>Soldier, A</i>	<i>P 30</i>	78	<i>Library of Congress</i>
Narrated by Robert Frost			
Also— <i>One Step Backward Taken</i>			
<i>Song for Simeon, A</i>	<i>P-1202,03</i>	78	<i>Harvard College Library</i>
Also— <i>Journey of the Magi</i>			
<i>Song for Simeon, A</i>	<i>L-6002,03</i>	33½	<i>Harvard College Library</i>
See: <i>Difficulties of a Statesman</i>			

Title	Record Number	RPM	Company
<i>Song from Pippa Passes</i>	213	78	<i>Popular Science Publishing Co.</i>
Also—Cavalier Tune Pied Piper of Hamelin, The			
<i>Song of the Brook</i>	215	78	<i>Popular Science Publishing Co.</i>
See: The Charge of the Light Brigade			
<i>Song of Songs</i>	29157	78	<i>Decca</i>
<i>Sonnets—England 1802</i>	L-1008,09	78	<i>Harvard College Library</i>
By Wordsworth			
<i>Sonnets, etc.</i>	L-1001,03	78	<i>Harvard College Library</i>
By Shakespeare			
Also—Selections from King Henry V			
<i>Sonnets XIV, XXXV, XLIII from the Portuguese</i>	210	78	<i>Popular Science Publishing Co.</i>
See: Harp That Once Through Tara's Halls			
<i>Sonnet XXXI</i>	210	78	<i>Popular Science Publishing Co.</i>
By Sidney			
See: Harp That Once Through Tara's Halls			
<i>Sonnet LXI</i>	210	78	<i>Popular Science Publishing Co.</i>
By Drayton			
See: Harp That Once Through Tara's Halls			
<i>Sonnets at Christmas 1934</i>	P 8	78	<i>Library of Congress</i>
Narrated by Allen Tate			
Also—Ode to the Confederate Dead			
<i>Sonnet on Sleep</i>	210	78	<i>Popular Science Publishing Co.</i>
See: Harp That Once Through Tara's Halls			
<i>Spinning</i>	208	78	<i>Popular Science Publishing Co.</i>
See: Coronation			

Title	Record Number	RPM	Company
<i>Spires of Oxford, The</i>	209	78	Popular Science Publishing Co.
See: <i>Annabel Lee</i>			
<i>Splendor Falls, The</i>	214	78	Popular Science Publishing Co.
See: <i>Break, Break, Break</i>			
<i>Stopping by Woods on a Snowy Evening</i>	P 28	78	Library of Congress
Narrated by Robert Frost			
Also— <i>Mowing</i>			
<i>Stopping by Woods on a Snowy Evening</i>	33 1/3		NCTE
Narrated by Robert Frost			
Also— <i>Birches</i>			
<i>Stopping by Woods on a Snowy Evening</i>	78		NCTE
Narrated by Robert Frost			
<i>Sutter, John</i>	P 23	78	Library of Congress
See: <i>Sir Gawaine and the Green Knight</i>			
<i>Tintern Abbey and Intimations on Immortality</i>	DB 2672/4	78	Columbia
<i>To Autumn</i>	L-1006,07	78	Harvard College Library
Also— <i>Ode to Melancholy</i>			
<i>Ode to Psyche</i>			
<i>Thrush in the Moonlight, A</i>	P 40	78	Library of Congress
Narrated by Witter Bynner			
Sonnets 14, 18 and 20			
Also— <i>A Dance for Rain</i>			
<i>Time and the Garden</i>	P 23	78	Library of Congress
See: <i>Sir Gawaine and the Green Knight</i>			
<i>To a Skylark</i>	223	78	Popular Science Publishing Co.
Also— <i>Adonais</i>			
<i>To a Waterfowl</i>	208	78	Popular Science Publishing Co.

Title	Record Number	RPM	Company
See: Coronation			
<i>To Hester</i>	206	78	<i>Popular Science Publishing Co.</i>
See: Old Familiar Faces			
<i>To the Grasshopper and the Cricket</i>	209	78	<i>Popular Science Publishing Co.</i>
See: Annabel Lee			
<i>Tree at My Window</i>		33½	<i>NCTE</i>
Narrated by Robert Frost			
Also— <i>Birches</i>			
<i>Tree at My Window</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>Triumphal March</i>	P-1204,05	78	<i>Harvard College Library</i>
Also— <i>Difficulties of a Statesman</i>			
<i>Triumphal March</i>	L-6002,03	33½	<i>Harvard College Library</i>
See: <i>Difficulties of a Statesman</i>			
<i>Tuft of Flowers, A</i>		33½	<i>NCTE</i>
Narrated by Robert Frost			
<i>Tuft of Flowers, A</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>Two Tramps in Mud Time</i>		78	<i>NCTE</i>
Narrated by Robert Frost		33½	<i>NCTE</i>
Also— <i>Birches</i>			
<i>Unity of Free Men</i>	55008	78	<i>Columbia</i>
Narrated by Raymond Massey			
<i>Voice of Poetry, Vol. I</i>	MM 375	78	<i>Columbia</i>
An Anthology of Recorded Verse			
with Edith Evans			
1. Binyon— <i>The Shyness of Beauty</i>			
2. Blake— <i>The Tiger</i>			
3. Bottomley— <i>The Ploughman</i>			
4. Byron— <i>She Walks in Beauty</i>			
5. Carroll— <i>You Are Old, Father William</i>			
6. Chesterton, G. K.— <i>The Donkey</i>			
7. Church— <i>The Shop Girl</i>			
8. Clough— <i>Say Not the Struggle Naught Availeth</i>			
9. Davies, W. H.— <i>The Kingfisher, The Moon</i>			

Title	Record Number	RPM	Company
10. de la Mare— <i>Nicholas Nye; The Song of Enchantment</i>			
11. Hardy— <i>Weathers</i>			
12. Herrick— <i>A Child's Grace</i>			
13. Jonson, Ben— <i>To Celia</i>			
14. Keats— <i>La Belle Dame Sans Merci</i>			
15. Masefield, John— <i>Cargoes; Tewkesbury Road</i>			
16. Nichols, Wallace— <i>Summer Morning</i>			
17. Noyes— <i>The Elfin Artist</i>			
18. Scott— <i>Allan-A-Dale</i>			
19. Shakespeare— <i>Cymbeline</i>			
20. Tennyson— <i>Sweet and Low</i>			
21. Wordsworth— <i>A Slumber Did My Spirit Seal; The Reaper; Upon Westminster Bridge</i>			
<i>Voice of Poetry, Vol. II</i>	MM 419	78	<i>Columbia</i>
With John Gielgud			
1. Bridges, R.— <i>The Storm is Over</i>			
2. Byron— <i>So We'll Go No More A-Roving</i>			
3. Davies— <i>Leisure</i>			
4. de la Mare— <i>Silver; Arabia</i>			
5. Donne— <i>Death</i>			
6. Eliot, T. S.— <i>Preludes; The Journey of the Magi</i>			
7. Jonson— <i>The Triumph</i>			
8. Kingsley— <i>Young and Old</i>			
9. Masefield— <i>Truth</i>			
10. Morris— <i>Summer Dawn</i>			
11. Rossetti, C.— <i>A Birthday</i>			
12. Sassoon— <i>Lone Heart; Down the Glimmering Staircase</i>			
13. Shakespeare— <i>Sonnets</i>			
14. Shelley— <i>Ode to the West Wind; Ozymandias</i>			
15. Tennyson— <i>Break, Break, Break</i>			
16. Waller— <i>Go, Lovely Rose</i>			
<i>Weep Not For Me</i>	C-109	33 1/3	<i>Office of Education</i>
Read by author, Carl Sandburg		(16 in.)	
<i>White-Tailed Hornet, The</i>		33 1/3	<i>NCTE</i>
Narrated by Robert Frost			
Also— <i>Birches</i>			
<i>White-Tailed Hornet, The</i>		78	<i>NCTE</i>
Narrated by Robert Frost			
<i>Why Wait for Science</i>	P 29	78	<i>Library of Congress</i>

Title	Record Number	RPM	Company
Narrated by Robert Frost Also—The Runaway			
Wild West		78	NCTE
Read by Archibald MacLeish			
Winter Milking	P-1014,15	78	Harvard College Library
See: Homey Catlin			
Witch of Coos, The	P 26	78	Library of Congress
Narrated by Robert Frost			
Wood Pile, The		33½	NCTE
Narrated by Robert Frost			
Wood Pile, The		78	NCTE
Narrated by Robert Frost			
World is Too Much With Us, The	216	78	Popular Science Publishing Co.
See: Bridge of Sighs			
Worship	207	78	Popular Science Publishing Co.
See: For You, O Democracy			

RELIGIOUS SELECTIONS

Bible, Readings from Charles Laughton			
Garden of Eden	DU 15	78	Decca
The Fiery Furnace	DU 16	78	Decca
Noah's Ark	DU 17	78	Decca
David and Goliath	DU 18	78	Decca
Christmas Carols	WP 298	45	RCA
Mitchell Boy Choir	P 298	78	RCA
Dickens' Christmas Carols	ML 4081	33½	Columbia
Basil Rathbone	MM 521	78	Columbia
Hymns and Carols Of Early American Folk	FP 61	33½	Ethnic Folkways
Wondrous Love			
Land of Pleasure			
Garden Hymn			
Cherry Tree Carol			

Title	Record Number	RPM	Company
The Babe of Bethlehem			
<i>Lullaby of Christmas</i>	<i>DL 8009</i>	<i>33 1/3</i>	<i>Decca</i>
Gregory Peck			
<i>Oldest Christmas Song</i>	<i>23365</i>	<i>78</i>	<i>Decca</i>
Also—Story of The Three Wise Men			
<i>Prayer and Songs for the Sabbath</i>	<i>LM 35</i>	<i>33 1/3</i>	<i>RCA</i>
Rabbi Stephen S. Wise, Reader, with Free Synagogue Choir	WDM 1192	45	RCA
<i>Readings from the Bible</i>	<i>LM 124</i>	<i>33 1/3</i>	<i>RCA</i>
Ronald Colman	WDM 1573	45	RCA
<i>Story of the Three Wise Men, The</i>	<i>23365</i>	<i>78</i>	<i>Decca</i>
Also—Oldest Christmas Song			

SHORT STORIES AND TALES

<i>Aladdin and His Lamp</i>	<i>175</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
From Arabian Nights			
<i>Ali Baba and the 40 Thieves</i>	<i>177</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>
From Arabian Nights			
<i>American Folk Tales</i>	<i>MSB 65009</i>	<i>33 1/3</i>	<i>Mercury</i>
Old Johnny Appleseed			
The Hunter Who Trapped the Sun			
Rip Van Winkle, Part 1			
Rip Van Winkle, Part 2			
<i>Awful Fate of Melpomenus Jones, The</i>		<i>78</i>	<i>Popular Science Publishing Co.</i>
<i>Cask of Amontillado, The</i>	<i>DA 479</i>	<i>78</i>	<i>Decca</i>
<i>Christmas Carol, A</i>	<i>DL 8010</i>	<i>33 1/3</i>	<i>Decca</i>
With Ronald Colman			
<i>Christmas Carol, A</i>	<i>WY 460</i>	<i>45</i>	<i>RCA</i>
<i>Christmas Carol, A</i>			
Parts I & II	<i>130</i>	<i>78</i>	<i>Popular Science Publishing Co.</i>

Title	Record Number	RPM	Company
Parts III & IV	131	78	Popular Science Publishing Co.
<i>Christmas Carol, A</i>	REP 27	78	Linguaphone
Also—Extract from Chapter V of David Copperfield			
<i>Devil and Daniel Webster, The</i>	C-117a	33½	Office of Education
<i>Dissertation Upon Roast Pig, A</i>	145	78	Popular Science Publishing Co.
<i>Ichabod</i>	DL 6001	33½	Decca
(The Legend of Sleepy Hollow) Told and sung by Bing Crosby			
<i>Legend of Sleepy Hollow, The</i>			
Parts I & II	132	78	Popular Science Publishing Co.
Parts III & IV	133	78	Popular Science Publishing Co.
<i>Legend of Sleepy Hollow, The</i>		33½	Junior League of Pittsburgh
(See Fun with Books under Novels and other Stories.)			
<i>Mr. Pickwick's Christmas</i>	DL 8010	33½	Decca
Narrated by Charles Laughton			
<i>My Financial Career</i>	129	78	Popular Science Publishing Co.
Also—The Awful Fate of Mel- pomenus Jones			
<i>Necklace, The</i>	134	78	Popular Science Publishing Co.
<i>Paul Bunyan Tale</i>		78	American Library Association
<i>Pecos Bill Tale</i>		78	American Library Association
<i>Rip Van Winkle</i>	194	78	Popular Science Publishing Co.
<i>Rip Van Winkle</i>	DA 432	78	Decca
Narrated by Walter Huston			
<i>Slugger at the Bat</i> (Jackie Robinson)	MJV-57	78	Columbia
Narrated by Carl Frank	JL-8009	33½	Columbia

Title	Record Number	RPM	Company
<i>Snow Goose, The</i>	DL 5055	33½	Decca
Narrated by Herbert Marshall	DA 386	78	Decca
<i>Stories to Remember</i>	Sold only in complete sets of 13 pro- grams.	33½	Institute for Dem- ocratic Education
<p>The Lesson; The Outcasts; Rosika, The Rose; My Little Boy; Yes, Your Honesty; Seasoned Timber; Birthday Gift; That Greek Dog; There Isn't Time Now; Act of Faith; My Song, Yankee Doodle; Watch That Play Little Man; and Bonus Notches, Pal.</p>			

DIRECTORY OF RECORD PRODUCERS AND DISTRIBUTORS

NOTE: Catalogs listing available recordings and giving prices, order numbers, and shipping information may be obtained from the sources given below. Before ordering records from sources other than your local distributor, it is advisable to obtain the most recent catalog information concerning records desired. Order by title and r.p.m. as well as by catalog number.

AMERICAN LIBRARY ASSOCIATION, 50 East Huron St., Chicago, 11, Ill.

ASCH-STINSON, Record Retailing, 274 Madison Ave., New York, N. Y.

AUDIO EDUCATION, INC., 55 Fifth Avenue, New York 3, N. Y.

CAPITOL, Hollywood & Vine, Hollywood, Calif.

COLUMBIA RECORDS INC., 799 Seventh Avenue, New York 19, N. Y.
 ("Educational Catalog.")

DECCA, Bridgeport, Conn., (See Audio Education, Inc.).

EDUCATIONAL SERVICES, 1702 K St., NW, Washington 6, D. C.

ENCYCLOPEDIA BRITANNICA FILMS, Wilmette, Ill.

ENRICHMENT RECORDS, 246 Fifth Avenue, New York 1, N. Y.

ETHNIC FOLKWAYS LIBRARY, Folkways Records and Service Corporation,
 117 West 46th St., New York, N. Y.

FEDERAL RADIO EDUCATION COMMITTEE, Office of Education, Federal Security Agency, Washington 25, D. C.

FOLKWAYS RECORD AND SERVICE CORPORATION, 117 West 46th St., New York, N. Y.

GLORIA CHANDLER RECORDINGS, INC., 422 1/2 West 46th St., New York 19, N. Y.

GRAMOPHONE SHOP, INC., 18 East 48th St., New York 17, N. Y.

HARVARD COLLEGE LIBRARY, Cambridge 38, Mass. (Harvard Vocarium Discs.)

INSTITUTE FOR DEMOCRATIC EDUCATION, 212 Fifth Avenue, New York 10, N. Y. ("Lest We Forget Series.")

JUNIOR LEAGUE OF PITTSBURGH, INC., Joseph Horne Company, Stanwix St. and Pennsylvania Ave., Pittsburgh, Pa.

LIBRARY OF CONGRESS, Washington, D. C. ("Folk Music of the U. S. and Latin America," 1948; "Twentieth Century Poetry in English," 1951.)

LINGUAPHONE INSTITUTE, 92 RCA Building, New York 20, N. Y. (Record Series in English.)

MERCURY RECORD CORPORATION, 522 Fifth Avenue, New York 18, N. Y. ("Mercury Childcraft," "Mercury Classics," "Mercury-Sound Book.")

NATIONAL COUNCIL OF TEACHERS OF ENGLISH, 211 W. 68th St., Chicago 21, Ill.

POPULAR SCIENCE PUBLISHING COMPANY, 353 Fourth Avenue, New York, 10, N. Y.

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, Camden, N. J. ("The Music America Loves Best," "The Request Catalogue.")

TRAINING AIDS, INC., 7414 Beverly Blvd., Los Angeles 36, Calif. ("The School Guild Theatre Catalogue.")

U. S. RECORDING COMPANY (Panacoustic), 1121 Vermont Ave., Washington, D. C. ("Those Historic Years.")

VOX PRODUCTIONS, INC., 236 W. 55th St., New York 19, N. Y.